

**148
PAGES**

DEDICATED TO IMPROVING YOUR PHOTOGRAPHY SKILLS

Issue 107

Digital SLR Photography

MASTER PORTRAITS

**FIND YOUR
OWN STYLE**

UNLEASH YOUR IMAGINATION
AND CREATE UNIQUE
p85 PORTRAITS YOUR WAY

PRO WORKSHOP

INTO THE WOODS

HEAD FOR WOODLAND
AND DISCOVER
INCREDIBLE PHOTO
OPPORTUNITIES *p48*

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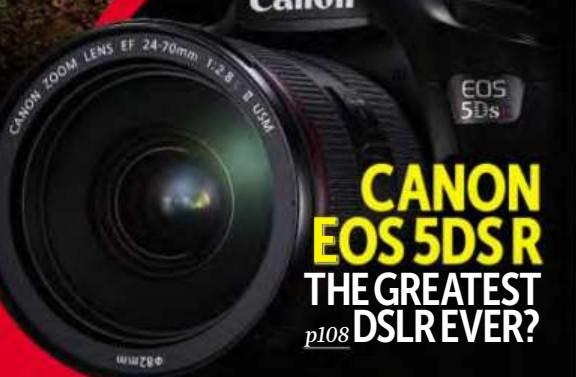
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p108 DSLR EVER?

Inside



PERFECT PICTURES

Capture top shots
with ease using our
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LIFE IN THE FAST LANE

Two top pros reveal
their most intense
shoots in years *p78 & p92*



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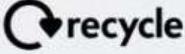
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Welcome to the team Arnie!

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Welcome



WELCOME TO THE OCTOBER 2015 issue of *Digital SLR Photography*. Hopefully you've managed to have some time off this summer and enjoyed a break somewhere nice in the UK or abroad, ideally with a copy of *Digital SLR Photography* in your luggage to provide you with photo advice and inspiration on your travels!

With the summer coming to an end, now is the time to make the most of the fine weather before the temperatures start to drop and the days become shorter. Our latest issue is packed with a wide variety of techniques for you to try, with an emphasis given to pushing your creative skills to the limits. Our *Ultimate Guide* (page 64) is dedicated to weird and wonderful techniques that will allow you to produce unusual results using your camera and minimal post-production, while our *Photo Skills* (page 29) tutorials include a brilliant method for capturing stunning panoramic macro images. As always, we provide something for everyone to enjoy, so whether you have a penchant for portraits, a lust for landscapes or a craving for kit, you'll find our latest issue offers you leading expert advice and photo inspiration to help take your photography further. Have a great month taking pictures. All the best!

Daniel Lezano Editor



Join a growing community



OVER HALF A MILLION FOLLOWERS AND GROWING! Get online and interact with the experts at *Digital SLR Photography*. You can follow us on Facebook (facebook.com/digitalslrphoto), tweet us on Twitter (@digitalslrphoto), join us on Flickr (flickr.com/groups/digitalslrphoto) or email us (dslrfeedback@dennis.co.uk) to keep up to date with all that's going on in photography.



ON THIS MONTH'S COVER...

This month's cover image was taken by Paul Morgan in Shaugh Prior, Dartmoor. The location is one of the south-west's most popular for stunning woodland photography and where Ross Hoddinott and reader Brian Pedlar headed for this month's *Photo Workshop* (page 48).



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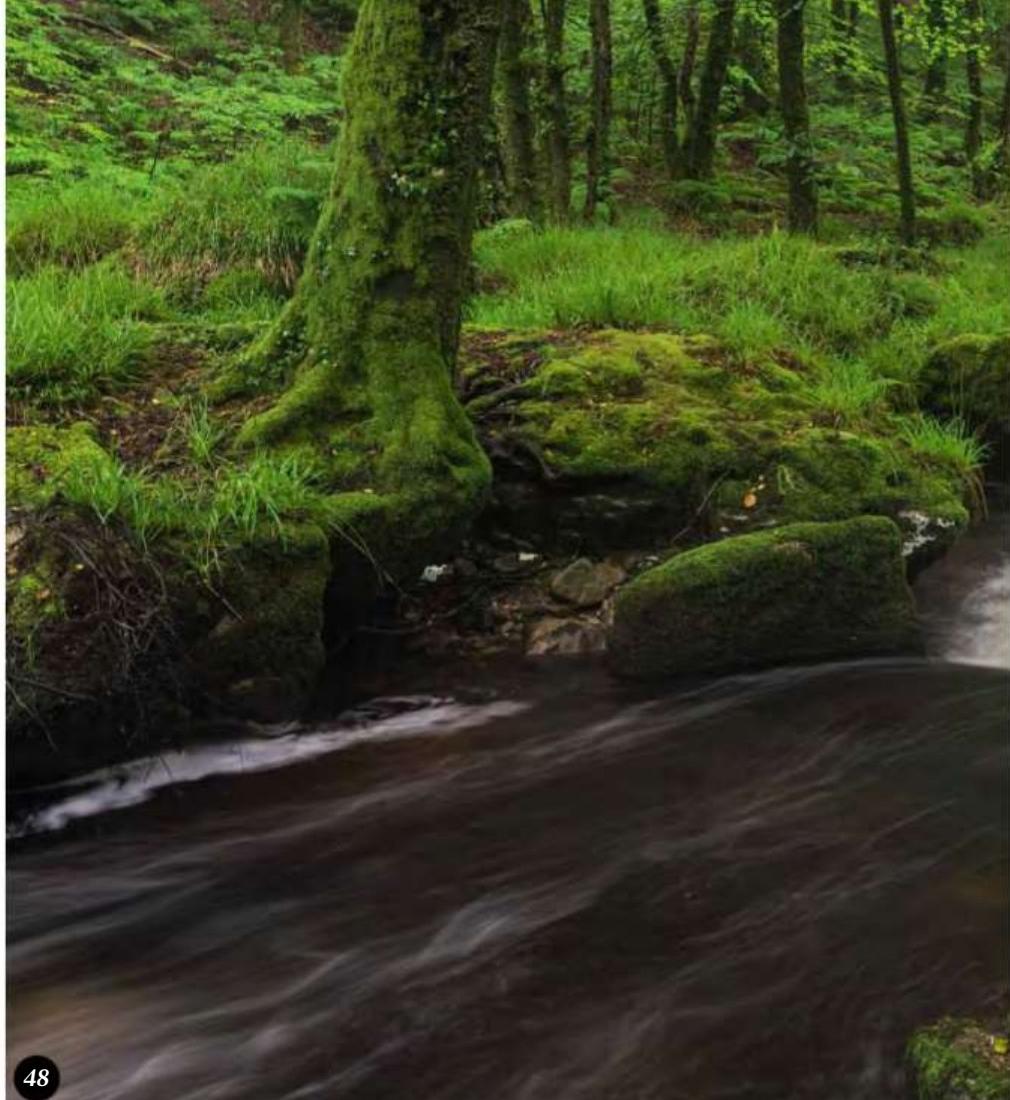
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CONTRIBUTING THIS MONTH:

Daniel Lezano

With over 30 years' experience as an enthusiast SLR photographer and 20 years on photo magazines, editor Daniel Lezano is as passionate as ever about photography, in particular portraits.



Caroline Schmidt

With extensive experience as a magazine journalist, contributing editor Caroline is passionate about photography and delivering an inspiring magazine each month.



Jordan Butters

With a finger always on the pulse of all things photography, Jordan turns his hand to most things: he's our social media master, features guru and talented pro photographer.



Ross Hoddinott OUTDOOR

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. rosshoddinott.co.uk



Helen Dixon LANDSCAPES

Helen is living the dream, having given up a full-time job to live in Cornwall and become a professional landscape photographer. helendixonphotography.co.uk



Lee Frost LANDSCAPE & TRAVEL

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials. leefrost.co.uk



John McMurtrie MUSIC

John has specialised in music photography for over 20 years and is Iron Maiden's official photographer. As nice a guy as you'd hope to meet. picturedesk.co.uk



Easton Chang AUTOMOTIVE

One of the world's leading automotive photographers, Easton tells us about his recent high-speed experience in the Australian outback. eastonchang.com



Brett Harkness PORTRAITS

You either want to be photographed by him or shoot like him. A master of light, Brett turns his hand to portraits, fashion and commercial work. brettharknessphotography.com



Franci Van der Vyver NATURE

Toronto-based nature photographer Franci loves shooting the great outdoors and offers a fresh approach to close-up photography using clever techniques we can all try.



Richard Hopkins TESTS

With over 30 years' experience testing cameras on photography magazines, Richard's one of the UK's leading technical experts on putting photo kit through its paces.

Portfolio

Paulina

by Mischa Buckow

www.flickr.com/photos/mischabuckow

"It doesn't take a big fancy studio with expensive lights and gear to capture expressive portrait images.

The nuances of light and the communication with the model are the most important things to me. My 'studio' is basically a paper background in my room and the necessary permanent lights. Two of them are in softboxes, which I arranged to one side and at different heights to illuminate Paulina as I wanted."

Canon EOS 6D with Sigma 50mm f/1.4 lens.
Exposure: 1/250sec at f/4 (ISO 800).





Second Chance by Rilind Hoxha

rilindh.com

(Above) "The last time I was in Cologne for the Photokina show, all of my photography kit was stolen. This trip was more fruitful thankfully, and my visit marked five years of being dedicated to my biggest passion: photography. This image is a blend of several exposures, since the dynamic range between the highlights and shadows was huge."

Nikon D810 with NIKKOR AF-S 24-70mm f/2.8G lens. Exposure: 1/10 sec at f/16 (ISO 64).



Make a wish by Rilind Hoxha

(Left) "Fontana di Trevi in Rome is one of the most famous and beautiful fountains in the world. The image itself is a blend of two different exposures, one for the foreground and one for the sky. The lower part of the image was much darker than the sky, and I had to blend those so it looked natural as I saw it with my own eyes."

Nikon D800 with NIKKOR AF-S 16-35mm f/4G lens. Exposure: 4 seconds at f/16 (ISO 100).



Beneath the Blue by Rilind Hoxha

(Below left) "The area surrounding Castel Sant'Angelo in Rome is beautiful. This was captured over the course of two hours, using multiple exposures as the light changed. By blending the sunset and the blue hour together I managed to include the last rays from the sun, the city lights, the blue sky and the longer exposure for the water, all in one image."

Nikon D810 with NIKKOR AF-S 16-35mm f/4G lens. Exposure: 15 seconds at f/11 (ISO 64).

Horned Viper by Rilind Hoxha

(Right) "People tend to focus on the futuristic side of Dubai, but its vast desert wilderness is as unique as the city itself. Here, I set Exposure Compensation to -1EV as I liked the dramatic shadows. I adjusted the White Balance in Lightroom to achieve the golden tones before applying the Orton effect, which gives a nice glow to the highlights."

Nikon D810 with NIKKOR AF-S 16-35mm f/4G lens. Exposure: 1/80 sec at f/11 (ISO 64).

Portfolio



IN ASSOCIATION WITH

500

Portfolio

Elegance by Luc Van De Weghe

lucvandeweghe.com

(Right) "Butterflies are my favorite macro subject. Just before sunset this common blue was landing between the grass. I stabilised the camera on my bag and stayed close to the ground, being careful not to cast my shadow on the butterfly and frighten it away."

Nikon D600 with Tamron AF 180mm f/3.5 Di Macro LD-IF lens. Exposure: 1/800sec at f/6.3 (ISO 400).

Slim & blue by Luc Van De Weghe

(Below left) "I love the dynamic range offered by Nikon's full-frame cameras. In the early morning light I captured this beautiful image of a blue-tailed damselfly near a lake. I like to shoot in manual mode, using Matrix metering and a wide aperture between f/3.5 and f/5."

Nikon D750 with Tamron AF 180mm f/3.5 Di Macro LD-IF lens. Exposure: 1/600sec at f/4 (ISO 800).

Spider at work by Luc Van De Weghe

(Below right) "I wanted a colourful background for this shot of the spider. Trying numerous angles helps to find the best position. In this case the background was an azalea in bloom. In order to get most of the spider in focus, I used a mid-aperture and a tripod and remote release."

Nikon D600 with Tamron AF 180mm f/3.5 Di Macro LD-IF lens. Exposure: 1/100sec at f/8 (ISO 250).

Mosquito by Luc Van De Weghe

(Bottom centre right) "I saw this mosquito with two missing legs when walking early one morning. The repetitive shapes of the reed and the backlight got my attention. I couldn't get too close for fear of wet feet but the extra reach of a 180mm lens is useful in this sort of situation!"

Nikon D600 with Tamron AF 180mm f/3.5 Di Macro LD-IF lens. Exposure: 1/400sec at f/7.1 (ISO 400).

Poppy & bumblebee by Luc Van De Weghe

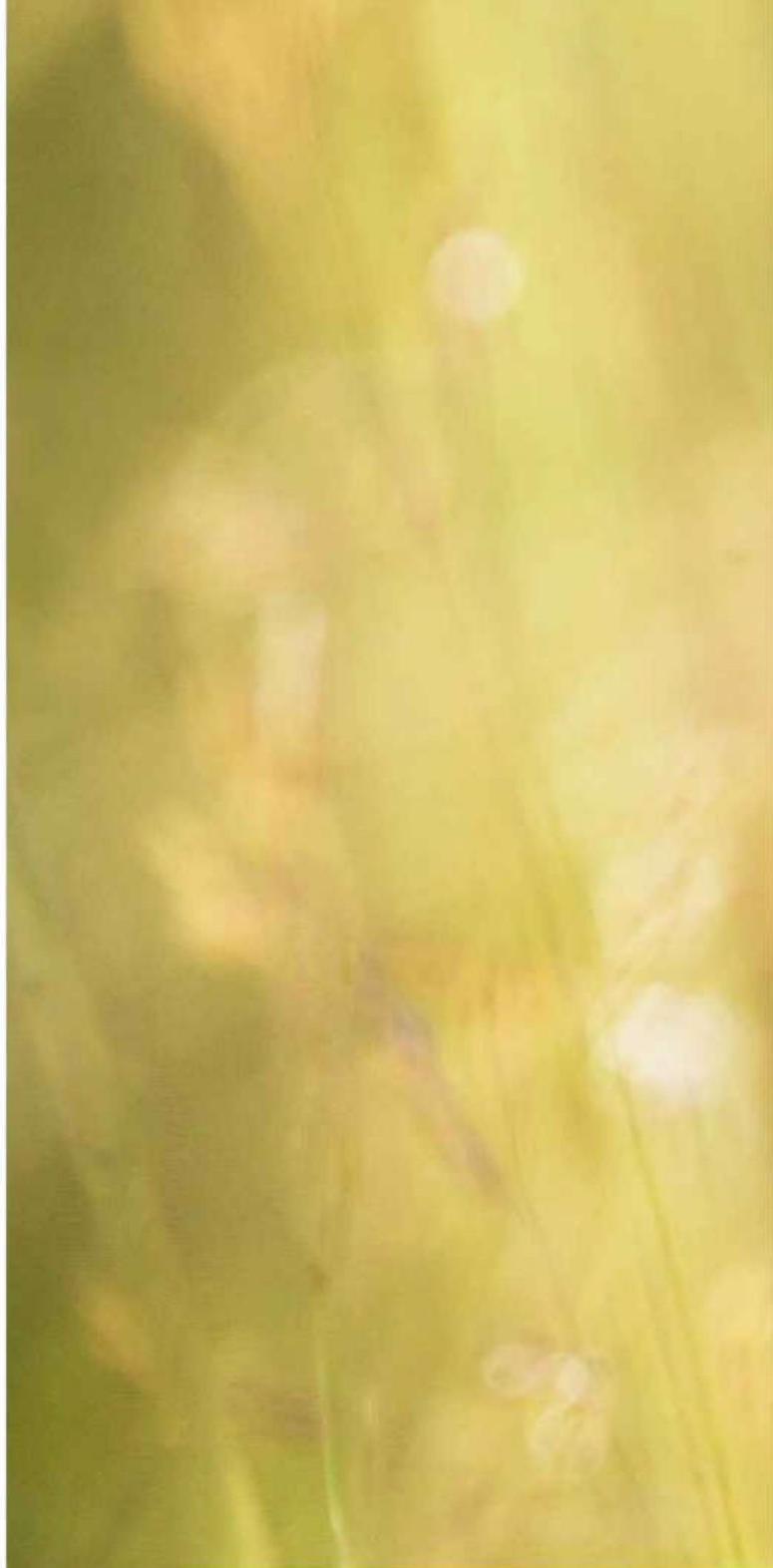
(Bottom far right) "The conditions were ideal for this shot – early morning light, slightly clouded sky and little wind. Yet I had to increase the ISO and use a wide aperture to achieve a fast enough shutter speed. I used a tripod and continuous mode to ensure that I got a sharp image."

Nikon D750 with Tamron AF 180mm f/3.5 Di Macro LD-IF lens. Exposure: 1/4000sec at f/3.8 (ISO 1600).

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Every photographer featured in *Portfolio* receives a year's Awesome membership to online photo community, 500px. The Awesome membership includes unlimited uploads, advanced statistics, Google Analytics support, a customisable portfolio and the option to licence your images through 500px Prime. 500px is the perfect place to discover, share, buy and sell inspiring images from the best photographers from around the world.

For more information on 500px memberships, visit www.500px.com/upgrade







Winter's Glow by Patrick Ong

500px.com/PatrickMarsonOng

(Above) "It's a two hour hike through snow-capped mountains and raging rivers to one of New Zealand's most accessible glaciers; Hooker Lake of Aoraki/Mount Cook National Park. Halfway on my journey, the sun began to kiss the peaks of the Southern Alps, so I hurried down to the rivers, composed, and took a shot."

Canon EOS 5D Mk III with EF 16-35mm f/2.8L II lens. Exposure: 30 seconds at f/16 (ISO 50).

Gold Swirls by Patrick Ong

(Left) "Breiðamerkurkursandur, or Ice Beach, is one of Iceland's top tourist destinations. These large chunks of glacial ice sit calmly along the shore where one can appreciate their complexities. I grabbed my waders, stepped out into the water, aimed for a half-second exposure, and timed my shot to coincide with the waves."

Canon EOS 5D Mk III with EF 16-35mm f/2.8L II lens. Exposure: 1/2 sec at f/16 (ISO 50).



Ice Flowers by Patrick Ong

(Below left) "Vestrahorn stands tall on the far south-eastern side of the Icelandic coast – Stokksnes Peninsula. Famous for its reflection shots, I was shocked to see it frozen during my springtime visit. I found these flower-like frozen crystals and immediately opted for an ultra low-angle while I waited for the sun to illuminate them."

Canon EOS 5D Mk III with EF 16-35mm f/2.8L II lens. Exposure: 1 sec at f/22 (ISO 50).

Dreamy Reflections by Patrick Ong

(Right) "Yosemite is a landscape photographer's paradise. This was truly an overwhelming scene. I was having a hard time finding the composition that I wanted and the worst thing about it, I'd arrived later than I'd hoped. Luckily, I was greeted by a perfectly still Mirror Lake, so I quickly set up and captured a golden hour reflection."

Canon EOS 5D Mk II with EF 17-40mm f/4L lens. Exposure: 172 seconds at f/16 (ISO 50).



Snapshots

YOUR MONTHLY PHOTO DIGEST



TRAIL BLAZERS

RESULTS
SPECIAL

THE WINNING IMAGES FROM THE 2015 NATIONAL GEOGRAPHIC TRAVELER PHOTO CONTEST ARE UNVEILED AND EACH IS AS BRILLIANT AS THE NEXT. IT'S TIME TO FIND OUT WHO WON...

BY AHMED AL TOQI / NATIONAL GEOGRAPHIC TRAVELER PHOTO CONTEST



Third Place Camel Ardhah: "In Oman, Camel Ardhah is a traditional style of racing between two camels controlled by expert riders. The faster camel is the loser, so they must run at the same speed in the same track. The main purpose of Ardhah is to show the beauty and strength of the Arabian camels and the riders' skills."

AHUMPBACK WHALE AND her newborn calf swim peacefully off the coast of Mexico while Arabian camel racers violently kick up sand in Oman. Three endangered white rhino graze in Uganda as the Milky Way sparkles above Deadvlei in Namibia. If you ever lose track of how incredible and diverse our planet is, then the winning images from this year's *National Geographic Traveler* Photo Contest serve as the ideal reminder.

Over 17,000 entries came in from around the world. The annual contest attracts amateurs and professionals alike, seeking the recognition and kudos that comes from being selected as a prize-winner. The 2015 contest was split into four categories – Travel Portraits, Outdoor Scenes, Sense of Place and Spontaneous Moments.

Judges selected Anuar Patjane Floriuk of Tehuacán, Mexico as this year's grand-prize winner for his image 'Whale Whisperer', right, showing humpback whales swimming amongst divers off the coast of Mexico.

Floriuk was awarded an eight-day expedition voyage on the *National Geographic* Sea Lion vessel, bound for Costa Rica and the Panama Canal. "The photo wasn't planned," commented Floriuk. "I was taking photos near the head of the whale, and all of a sudden she began to swim toward the rest of the diving team. I just clicked at the moment when the flow and composition seemed right."

Second place was awarded to Faisal Azim of Chittagong, Bangladesh, for his photo 'Gravel Workmen', netting him a six-day *National Geographic* winter photo expedition to Yellowstone National Park whilst third prize of a six-day cruise along the coast of Maine went to Ahmed Al Toqi of Muscat, Oman for his image 'Camel Ardah'. Seven merit prize winners bagged a US\$200 voucher to spend at photo retailer B&H.

If you're feeling inspired by what you see, then the contest will return in 2016. To peruse the rest of the entries from this year's contest, visit: travel.nationalgeographic.com/photo-contest-2015



2) Second Place Gravel Workmen: "This gravel-crushing workplace remains full of dust and sand. Three gravel workmen look through the window glass at their place of work." Chittagong, Bangladesh.

3) Merit A Night at Deadvlei: "Deadvlei means 'dead marsh.' The moon was bright enough to illuminate the sand dunes in the distance, but the skies were still dark enough to clearly see the Milky Way and Magellanic Clouds." Deadvlei, Namibia.

4) Merit Kushti, Indian Wrestling: "Wearing only a loincloth (langot), wrestlers enter a pit made of clay, often mixed with salt, lemon, and clarified butter. At the end of a workout, wrestlers rest against the walls of the arena, covering their heads and bodies with earth to soak up any perspiration and avoid catching a cold."

5) Merit White Rhinos: "We tried all day to get a good photo of the endangered white rhino. Skulking through the grass carefully, trying to stay 30 feet away to be safe, didn't provide me the photo I was hoping for. In the morning, however, I woke up to three rhinos grazing right in front of me." Ziwa Rhino Sanctuary, Uganda.





Grand Prize **Whale Whisperers:** "Diving with a humpback whale and her newborn calf near Roca Partida, Mexico. This is an outstanding and unique place full of pelagic life, so we need to accelerate the islands' incorporation into UNESCO as a natural heritage site in order to protect the islands against illegal fishing corporations and big-game fishing."



STEFANE BERUBE / NATIONAL GEOGRAPHIC TRAVELER PHOTO CONTEST



GET PUBLISHED

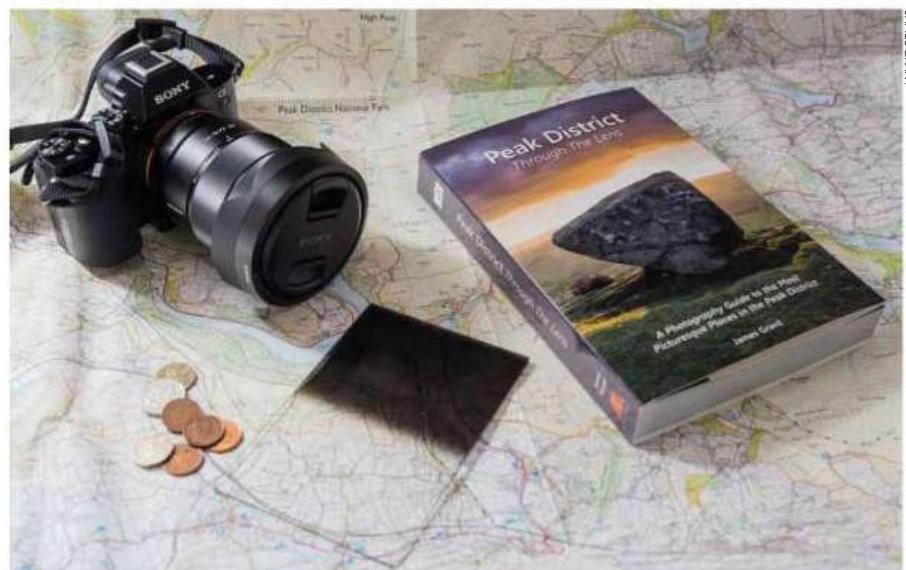
DO YOU DREAM OF ONE DAY PENNING YOUR OWN PHOTOGRAPHIC BOOK? *DIGITAL SLR PHOTOGRAPHY* READER JAMES GRANT RECENTLY DID JUST THAT

GETTING PUBLISHED SITS quite high on most aspiring photographer's wish lists. The internet has undoubtedly changed the way that we think about print publishing, but that doesn't diminish the kudos and sense of satisfaction derived from having an idea, making it happen, and seeing your work compiled into your very own book.

Landscape photographer and *Digital SLR Photography* reader James Grant had the idea of putting together his own photography guide covering his favourite subject to photograph – the Peak District. After presenting his idea and securing a publisher, James began putting in the leg-work for his title *Peak District Through The Lens*, working relentlessly for 18 months researching, writing and shooting content. When creative differences with the publisher put the project on hold, James took the admirable step to continue on with his project, and publish it himself. "I was writing a guide with my name on it so I had to have it my way; it had to be my voice and my images or I didn't see it working," James told *Digital SLR Photography*.

Going from photographer one minute to being responsible for the entire publishing process the next was no easy feat, and enough to make most people throw in the towel: "You become the photographer, author, marketer, publisher, accountant and much more," James explains. "I couldn't just go out and take photos at will, I had to juggle promoting the book, writing it and putting it together as well. My girlfriend is a graphic designer, so she helped me a great deal with the book. I can honestly say without her I wouldn't have considered the prospect."

James turned to crowd-funding website Indiegogo to seek backing for his idea, which



JAMES GRANT



not only helped him find funding, it allowed him to research his target audience, promote the title and secure initial sales at the same time. It was also a huge confidence boost, as his backers had already decided to buy the book without even seeing it!

Peak District Through The Lens was made a reality in July this year, and has already secured plenty of five star reviews. As one of the most comprehensive location-based photography guides we've seen, you can't fail to be impressed not only by the amount of work that James has put in, but also by his superb photography and his tenacity in making his vision happen: "It was a steep

Above: James had a vision for his very own photographic location guide book and made it a reality by self-publishing. *Peak District Through The Lens* is available now.

learning curve and an ambitious project," says James. "The feedback has been amazing however. One of our biggest goals was to make the book look professionally published, so we made every effort we could, agonising over every aspect. It's nice that people have been noticing the extra little touches and personal innovations that went into it."

James Grant's *Peak District Through The Lens* is available now from Amazon, or by visiting: www.jamesgphotography.co.uk

CALL FOR ENTRIES

PAWS FOR A PHOTO

ARE YOU A PRO at capturing prize pictures of your pooch? Do you have what it takes to be crowned The Kennel Club's Dog Photographer of the Year? Entries are now open for this year's competition and there are eight categories to choose from; Dogs at Work, Dog Portrait, Dogs at Play, Puppies, Man's Best Friend, Assistance Dogs and Dog Charities, Oldies (dogs, not photographers) and an under 18s category – I Love Dogs Because...

Prizes range from Smugmug accounts to dog photography workshops, charity donations and even an oil painting of your winning image! You've until 13 March 2016 to enter. To find out more on how to enter, visit: http://bit.do/DSLR_DPOTY



STEPH GIBSON

Top UK landscape locations revealed

UK SURVEY

IF YOU'RE A REGULAR reader of our *Location Guide* series (page 23) then you'll know that there's no shortage of choice when it comes to top UK landscape locations. In fact, a recent survey by Nikon UK found that some 72% of people agree that the UK boasts some of the most brilliant and diverse landscapes in the world.

From the 2,000 people surveyed, it was agreed that Windermere in the Lake District was the most photogenic spot in the country, followed by the Yorkshire Dales and the Peak District. Despite all three locations being in the north, it's actually East Midlanders who are the most home-proud, with 67% stating that their locality is the most photogenic.

When asked what quintessentially British icons best represent our fair country in images, most agreed that a red letter box (86%), country pub (82%), cricket pitch (79%) and typical village scene (76%) were essential items to include. We're under no illusions when it comes to the weather either, with 70% agreeing that overcast skies made for a more typical British composition than a sunny day (20%).

What's your opinion of the lists on the right? Do you agree or want to put forward your own top location? Let us know your favourite locations by tweeting us at @DigitalSLRPhoto.



ADAM BURTON

Top seven well-known scenic spots

- 1) Windermere, Lake District (38%)
- 2) Yorkshire Dales (34%)
- 3) Peak District (33%)
- 4) Snowdonia National Park (32%)
- 5) Loch Ness, Scottish Highlands (30%)
- 6) Stonehenge (26%)
- 7) White Cliffs of Dover (26%)

Top seven lesser-known scenic spots

- 1) Isle of Skye (45%)
- 2) Lizard Peninsula (32%)
- 3) Pistyll Rhaeadr Waterfalls, Wales (32%)
- 4) Cheddar Gorge, Somerset (31%)
- 5) Seilebost Beach, Harris, Scotland (28%)
- 6) Durdle Door, Dorset (26%)
- 7) Malham Cove, Yorkshire (23%)



ADAM BURTON

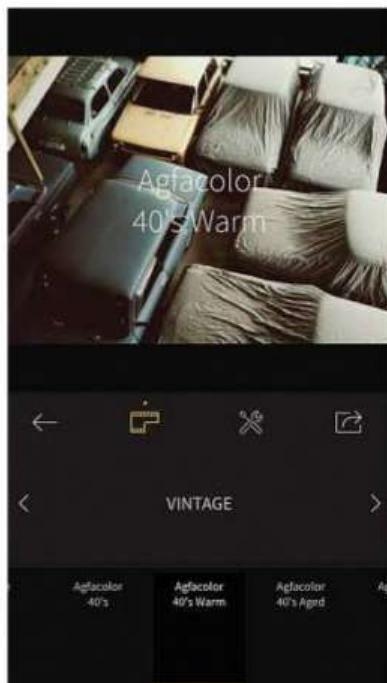
Photo app



RNI Films

Price: Free (in-app purchases) / Platform: iOS only

Apps that claim to give your mobile snaps authentic film-like effects are ten a penny. Most do a reasonably good job too, and your preference often comes down to convenience or simply which interface you prefer. Most recently, we've been tempted to spruce up our insta-snaps with the RNI Films app. What separates RNI (short for Really Nice Images) from the likes of more popular apps such as VSCO Cam, Snapseed and Instagram is that the film emulations are named according to the actual films that they emulate. There are some recognisable classics here, and the reproductions are pretty good – negative films such as Agfa Optima 200, Vista 100, Kodak Gold and Fuji Superia are joined by slide favourites Fuji Astia, Velvia and Kodak E100G. One click and the emulation is applied – there's no messing about with mixing effects or selecting the filter's opacity, and that we like. There are of course a handful of tuning tools for adjusting the usuals – vignette, warmth, contrast and so on – but we like RNI Films' simplicity above all. It isn't as powerful an editor as some of the other options, but it's easy, works well and is free for the most part. If you're bedazzled by the choice offered by other editing apps, this could be worth a try.



INVEST IN IMAGES

HOVERING OVER THAT SHINY 'ADD TO CART' BUTTON? HOLD FIRE FOR A MOMENT – JORDAN BUTTERS SUGGESTS AN ALTERNATIVE INVESTMENT TO HELP IMPROVE YOUR PHOTOGRAPHY

GEAR ACQUISITION SYNDROME, or GAS for short – it affects every single photographer on the planet at some point or another. There's always a newer, improved camera, innovative studioflash modifier, brilliant new lens or groundbreaking software upgrade to tempt us into spending our hard-earned cash in the pursuit of better pictures. I don't know about you, but I'm in a constant flux of weighing up what I need to survive on and how much more I need to save before I can afford that next big-ticket purchase that promises to transform my photography. I don't want that camera/lens/flash – I need it if I'm ever to improve!

"When you step back and think about it, this mindset is completely and utterly bonkers. Normally I'd consider myself a fairly logical creature but all of that appears to go out of the window when it comes to camera kit. Experience should tell me that my best work comes from investing in the creation of images, rather than the acquisition of more gear. I'm talking about getting out there, camera in hand, applying what I know and making things happen. Looking back at some of my favourite images, I wasn't wishing my camera/lens/lighting was better whilst creating them – I was enjoying those rare, fleeting moments that stick in every photographer's mind when you realise that you're doing what you love and it's all going well.

"Therefore I'm proposing to you that rather than pouring all of your money into the latest must-have tools, you hold a little bit back and spend it on putting yourself in a position to create stunning work. It's science you know – people far smarter than I have found that experiences bring more happiness than possessions. Rather than buying that slightly-upgraded camera body and leaving it to sit on the shelf, why not treat your trusty old camera to a trip to some far-flung



“WHEN YOU STEP BACK AND THINK ABOUT IT, THIS MINDSET IS COMPLETELY AND UTTERLY BONKERS”

destination and let it really shine? Would a new lens really improve your portraits? Or would that same investment be better put towards a workshop, or hiring a model, make-up artist and studio and practising your craft? While the latest kit might help your images become ten per cent better, putting yourself in the right place and equipped with the right skills will improve your results exponentially. Powerful images can't be ordered online, you have to get out there and make them happen."

Photo Basics

OFF-CAMERA FLASH

Most of the time using off-camera flash creates a far nicer effect than mounting your flash on-camera. It also allows you to try out more creative techniques, such as backlighting. Want to give it a try? Here are three ways to trigger your off-camera flashgun.

1) WIRELESS TRIGGERS: By far the easiest and most flexible method of triggering. You'll need a trigger that sits on your camera's hotshoe and a receiver that the flashgun mounts onto. The triggers that you choose dictate the features that you can use – some of the more expensive triggers support TTL and High Speed Sync, as well as remote flash power control and multiple flash groups.

2) FLASH SYNC CABLE: Before the days of wireless radio triggers it was flash sync cables or nothing! One end of the cable clips onto your camera's hotshoe, with the other accommodating the flashgun. The result is your camera and flashgun interacting exactly as they would if the flash was mounted on the camera. The downside is that you're restricted on distance between flash and camera, and could get tangled in cables!

3) OPTICAL SLAVE MODE: A feature of many flashguns that allows you to trigger an off-camera flash using another flash. Set your flashgun to S, or S1 mode and it will fire when it 'sees' another flash. Not very useful in areas where other photographers are also using flash, and can be prone to problems in bright conditions, or at an extended range. No TTL or HSS functions.



Quick Q&A

Q) I've just picked up my first DSLR and have been advised to buy a 50mm f/1.8 lens. Why would this be a better choice than a zoom lens? It seems restrictive to only have one focal length to choose from!

A) The recommendation of a 50mm prime is a good one, and it's many a photographer's first lens. The upsides of 50mm primes are that they are small and light, and relatively inexpensive. They also boast superior image quality to most zoom lenses as there is less glass for the light to travel through to reach the sensor. Finally, they offer a fast maximum aperture (f/1.8 or f/1.4), meaning that you can shoot in low light and create a great degree of blur in out of focus areas. The downside is that you'll have to use your feet to zoom – but that's not a bad thing! Often, limiting yourself to one fixed focal length teaches you to be a better photographer and not to rely on kit too much.



DANIELLEZANO

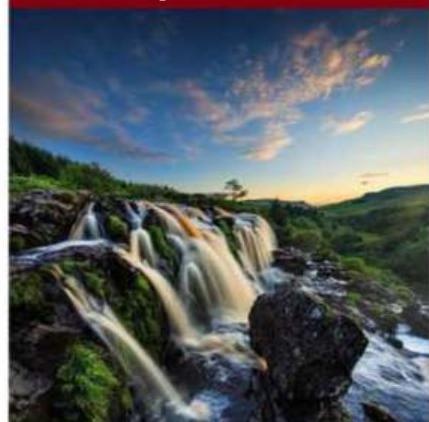
Quick Edit

Quickly maximise contrast in Lightroom

Want to get the maximum tonal range possible out of your images? Then you need to make sure that your blacks are pure black and your whites are white, without 'blocking' or 'blowing out' the detail. In Lightroom, there's a handy trick to help you do this – hold down the alt key whilst moving the Blacks and Whites sliders to set the black and white points. When using the Blacks slider, the screen will turn white – any areas coloured in black are pure black. When using the Whites slider the screen turns black – keep increasing the amount until you start to see small dots of colour appear and then stop. It's that easy – your image now encompasses the full tonal range.



Top Tweets



Peter Ribbeck @PeterRibbeck
@DigitalSLRPhoto Loup of Fintry, Scotland taken Sunday. This is a two frame vertical panorama.

Peter Turner @PeteTurnerPhoto
September's portfolio in @DigitalSLRPhoto is fantastic. Great work by Tatyana.

sai hari krishnan @im_krishnan
That moment when you get your first DSLR and feel like a pro.... #Dedicated @DigitalSLRPhoto

Richard Tavini @RickTavini
Probably a really daft question but can any photographers tell me what the "1" in front of the aperture on a lens means? @DigitalSLRPhoto

DSLR Photography @DigitalSLRPhoto
@RickTavini Aperture is measured as a ratio, therefore displaying it as 1.2.8 for an f/2.8 lens, for example, has become convention.

LAStheatre @LAStheatre
Top interview with awesome @bretttharkness in September's @DigitalSLRPhoto about his time with us for Lost Carnival.



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The Location Guide

Lewis & Harris

Located in the Outer Hebrides, Lewis and Harris together form the biggest island in Scotland and offer a wealth of scenery, from barren landscapes and ancient stone circles to aquamarine seas and stunning sandy beaches

LOCATION: OUTER HEBRIDES, SCOTLAND / OS REF: OS EXPLORER OL455 THROUGH OL460

Lewis & Harris

It's only when you set out to visit them that you realise just how far away the Outer Hebrides are, not only from England, but much of Scotland too. Even from my home in Northumberland, less than 30 miles from the Scottish border at Berwick-upon-Tweed, it's still a seven or eight hour drive to Portree on Skye, then another hour and a half by ferry to Tarbert on Harris. If you live in the south of England, well, I hate to break this to you, but London is roughly 680 miles from Stornoway on Lewis.

There are certainly easier places to get to than Lewis and Harris. But that's one very good reason to go. Because it's so far away, few photographers bother making the long trek, so unlike countless other places in the UK where you can't move without bumping into crowds of other tripod-toting 'togs', you feel like you have Lewis and Harris to yourself. With a population of just over 20,000 (over half living in the Stornoway area) spread across almost 850 square miles, often you do have the place to yourself. Because Lewis and Harris hasn't been shot to death, you feel like you're exploring virgin territory and producing original work, rather than getting a sense of déjà vu every time you 'discover' a location.

With such a vast area to cover, and a long journey to get there in the first place, you need to give yourself plenty of time to explore Lewis and Harris. Even if you wear blinkers so you're not distracted by the beauty of Skye en route (covered in issue 101, April 2015), we still recommend you spend at least five nights on the island, otherwise you'll end up racing around, scratching the surface and heading home frustrated. Better still, stay for a week. So you don't spend hours driving between locations (it's almost an hour from Tarbert on Harris to Stornoway on Lewis) we also suggest splitting the trip between two bases, one on Harris and the other on Lewis. The order is up to you, but if you fly into Stornoway airport or take the ferry from Ullapool to Stornoway it makes sense to start out on Lewis, and if you take the ferry to Tarbert from Uig on Skye then Harris is the logical first base.

Assuming you start off on Lewis, there are lots of fantastic must-see locations to get your creative juices flowing. Let's start at Gearrannan, about 20 miles west of Stornoway and home to a wonderful restored Blackhouse Village (blackhouses were the style of thatched cottage widely built in the Highlands of Scotland in the 19th century). If you don't mind self-catering you can actually rent one of the blackhouses and use it as your base for several days, or there's the Doun Braes Hotel a few miles away in the village of Carloway.

Gearrannan is located by the sea and if you walk up onto the coastal hilltops in either direction there are breathtaking views along the dramatic coastline – best experienced at dawn or dusk when you can



capture the coast bathed in golden light, or on a stormy day when the sea crashes against the shore beneath menacing skies.

If the weather turns dull and overcast, while away a couple of hours by shooting details at Gearrannan – the thatch and stone, ropes and pebbles used to weigh down the thatch make for interesting subjects. The nearby pebble beaches are also great places for details; or the mottled pebbles, flotsam and jetsam scattered around – colourful tangled fishing nets, buoys, fish crates and broken lobster pots – there's loads of potential. Alternatively, head nine miles north to the village of Arnol where there's a blackhouse museum in the form of a blackhouse that has been restored to how it would have looked in its day, complete with furniture and a peat fire in the middle of the floor – ideal for some atmospheric interiors





ALL IMAGES: LEE FROST

- 4) GEARANNAN:** Head up onto the cliffs above Gearannan in the evening for spectacular views along the coast.
5) UIG BEACH: It's windswept, wild and incredibly beautiful, with miles of sands backed by grassy dunes.
6) LOCH DALBEG: As well as the loch there are ruins and a beautiful beach with dramatic cliffs and pounding waves.

Useful information

Where is it? Lewis and Harris are the most northerly of Scotland's Outer Hebrides islands, located north of the Isle of Skye and west of Ullapool on the mainland. Although they're usually referred to as separate islands, Lewis and Harris are actually one landmass and together form the largest island in Scotland and the third largest in the British Isles. The boundary between the two falls between Loch Resort on the west side and Loch Seaford on the East. Stornoway is the largest town on the island. Nearest mainland towns are Ullapool (51 miles by sea or air) and Portree on Skye (44 miles by road and sea). Inverness is 118 miles away from Stornoway.

Getting there by ferry: There are ferries from Uig on the Isle of Skye to Tarbert on Harris and Ullapool on the mainland to Stornoway on Lewis. See www.calmac.co.uk. Alternatively, you can fly to Stornoway on Lewis from Inverness, Glasgow and Edinburgh (www.flybe.com and www.britishairways.co.uk).

Places to eat and sleep: There are numerous hotels and B&Bs scattered around Lewis and Harris. On Harris we recommend The Harris Hotel in Tarbert (www.harrishotel.com), the Hotel Hebrides (www.hotel-hebrides.com) or Scarista House (www.scaristahouse.com), which is on the coast near Borve. The Old School House at Finsbay (www.theoldschoolhousefinsbay.co.uk) is a popular B&B, as is Carminish House B&B (www.carminish.com) in Leverburgh. For other options visit www.tripadvisor.co.uk. On Lewis there's Gearrannan Blackhouse Village for self-catering (www.gearrannan.com), the Doun Braes Hotel at Carloway (www.doune-braes.co.uk) and The Royal Hotel in Stornoway (www.royalstornoway.co.uk). If you prefer a B&B check out Broad Bay House near Stornoway (www.broadbayhouse.co.uk), Auberge Carnish at Uig (www.aubergecarnish.co.uk) and Planasker Old School on the banks of a remote sea loch at Marvaig (www.planasker.co.uk).

For further information: www.isle-of-lewis.com; www.explore-harris.com; www undiscoveredscotland.co.uk.
Weather: www.metcheck.com; www.metoffice.gov.uk; www.xcweather.co.uk

on a wet or dull day, so take your tripod.

Closer to Gearrannan are the beautiful bays at Dalmore and Dalbeg. You'll find delicate patterns on the sandy beaches where outflow streams scatter the grains and interesting patterned boulders. Up on the rocky headlands there are stunning views along the wild coast, where Atlantic waves pound the shore, plus ruined cottages that make interesting subjects and a picturesque lochan behind the beach. Both beaches can be photographed at dawn and dusk, though you'll find something interesting to shoot at any time of day and in any weather.

Further north on the west coast are other interesting stretches of shore with dunes, sprawling crofting communities and right at the most northerly tip, the Butt of Lewis with an impressive lighthouse perched atop rugged cliffs – an ideal spot for a stormy day

but worth a few shots in any weather.

The Callanish Standing Stones are one of Lewis's primary subjects and are situated just a few miles from Carloway. The ancient stones, erected in Neolithic times, make fantastic shapes against a colourful or dramatic sky at sunrise and sunset. If you're lucky you might even get a rainbow arching over the stones during stormy weather. The loch beneath and the distant hills beyond also make for a nice telephoto shot as the sun nears the horizon at the end of the day.

The most direct route to Stornoway from the west coast is via the single track Pentland Road, which you can pick up either at Carloway or a few miles further south off the A858 at Breascleit. This long, straight road is built on the tracks of a once proposed railway linking the harbours at Carloway and Stornoway. Today it crosses bleak

Lewis & Harris

moorland and is scattered with old shacks or shielings that were once the simple summer dwellings of local crofters. Some have fallen into ruin and some are worth stopping to photograph as the colourful paintwork looks at odds with the peaty terrain.

Stornoway itself doesn't have much to offer photographically unless you catch it in fantastic light, but it's well worth a drive north on the B895 from Stornoway towards Tolsta to visit the beaches at Traigh Mhor and Traigh Gheardha, the latter with large rock stacks on the beach and a picturesque lochan above the shore.

Perhaps the most beautiful area of Lewis is the south-west – in the area around Valtos and Uig where there are fantastic stretches of sand and machair (the grassy area above the sand). Further down the coast are the dramatic cliffs and sea stacks at Mangersta, which look their best when bathed in evening light and make a great subject for long exposures – don't forget your filters!

With Lewis covered, it's time to drive down to Harris. If you allow two full days (minimum) you should be able to cover all the key locations on Harris at least twice. Our advice is to drive around the island clockwise on day one from wherever you're based (Tarbert is a good option) then anti-clockwise on day two so you encounter the same locations at different times of day.

The contrast between the east and west of Harris is marked. The west coast is home to magnificent beaches, most notably at Seilebost, Horgabost, Borve and Scarista. Seilebost beach is best photographed from the roadside as it climbs above the village – looking down on the sea and soft sand on a sunny spring day, you could almost be in the Caribbean (without the heat and humidity). The sea colour can be breathtaking. If time permits, a walk along Seilebost Beach will be rewarded with great shots too. Luskentyre is another must-see location. As the tide ebbs you can shoot beautiful patterns and colours with a long lens. It's also a great location for sunsets and if you drive to the end of the road there are large sand dunes covered with marram grass and the island of Taransay in the distance.

The east side of Harris is a barren, desolate landscape of rock and peaty lochans, but still worth a visit. Stockinish is the busiest fishing harbour in Harris with colourful nets, crates and buoys on the quayside. Manish township enjoys a superb location by the sea and is beautiful when bathed in dawn light. There are also abandoned crofts there with rusting red iron roofs.

At the southern end of Harris is the ancient St Clement's Church at Rodel. This is a great place to head on a rainy day as you can go inside and shoot interiors with a tripod and capture the solemn mood. Nearby is the attractive Rodel Harbour, also worth a visit, or head to the harbour at Leverburgh where you'll find fishing paraphernalia to use as the



7 MANISH: A quiet township by the sea with abandoned cottages and lots of interesting details to capture.

8 SEILEBOST: One of the most beautiful beaches in the Outer Hebrides – and that sea could be in the Caribbean.

9 SCARISTA: A good spot to head for sunset and twilight with rocky outcrops and views towards Taransay.

10 LUSKENTYRE BEACH: Soft sands, grassy dunes and amazing views make this one of the world's top beaches.

basis of colourful pattern and abstract shots. A few miles up the A859 from Leverburgh you'll reach Northton, where unusual dissected sea turf can be photographed roadside. Water flows between the mounds of turf, forming interesting foreground and if you shoot with a wide-angle lens you can include a round-topped hill known as Ceapabhal in the background. Late afternoon is a good time to be at Northton, and when you're done there it's a pleasant drive back north then north-east to Harris's beautiful sand beaches, all of which make great sunset and dusk locations for views across the sound towards Taransay.



Lee Frost: "Why I love Lewis & Harris"



"I first visited Lewis and Harris in 2006 and fell in love with these beautiful islands. They're remote, far away from bustling crowds and traffic; the scenery is wild and unspoiled; the local people are friendly and you can lose yourself in the tranquility of the place. The white sand beaches of Harris are hard to beat. On a sunny day you could be in the Caribbean; the sea is crystal clear and aquamarine. But don't limit your visits to the middle months – autumn and winter are truly amazing; the pounding seas, bracing winds and boiling skies are a landscape photographer's dream."



Start shooting



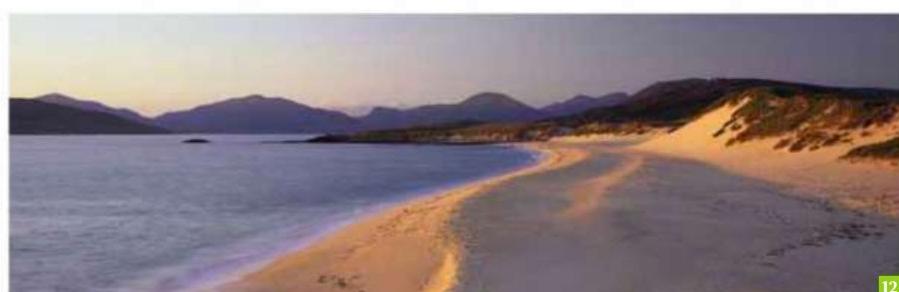
Things to shoot: On Lewis the Standing Stones of Callanish are a must, plus the coastal scenery above Gearrannan Blackhouse Village, sunset from Dalbeg or Dalmore beach, the old shielings on the Pentland Road between Carloway and Stornoway, Mangersta sea cliffs, the beaches at Uig and Traigh Mhor, the Butt of Lewis lighthouse and Arnol Blackhouse Museum. On Harris, don't miss the amazing beaches at Seilebost, Borrve and Luskentyre, all worth a visit at sunset as well as during the day; the seaturf at Northton, the ancient church at Rodel, the township of Manish and other villages among the lochs. As well as colour there are loads of great subjects and scenes for infrared and in more dramatic weather it's worth converting some of your colour images to black & white.



Recommended kit: A range of lens focal lengths from wide to moderate telephoto (10-200mm for APS-C; 16-300mm for full-frame); infrared modified DSLR or IR transmitting filter; tripod and remote release, ND grads, ND filters (including ten-stop) and polariser; waterproof cover; wellies; midge spray and net.



When to go: May is considered the best month to visit as the weather tends to be good with lots of dry, sunny spells and the sea often looks so stunning you could easily be somewhere tropical. September and October are good too if you prefer changeable and often stormy weather.



11

12

11) NORTHTON SEA: Patterns in the seaturf make great foreground as well as interesting shots in their own right.

12) BORVE BEACH: Bathed in the last golden light of the day, it's an absolutely stunning view to die for.

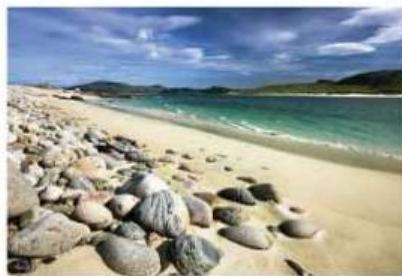


Keep shooting! Other great locations near Lewis & Harris



1) TARANSAY 1 mile from Borrve on Harris

Take a boat over to the island where the Castaway TV series with Ben Fogle and friends was filmed. It's uninhabited but boasts beautiful coastal scenery within a few minutes walk from Paible, where you'll land, and great views back to Harris. Visit the sand spit at Raa, trek into the hills, and try to be on the island at sunset.



2) SCARP 17 miles from Tarbert on Harris

Another uninhabited island though it once had a population of over 200. Scarp is a very short hop over the water from the tiny settlement of Hushinish at the end of a 12-mile single track road. The island was celebrated in the movie Rocket Post, about an attempt to establish a mail service to Scarp in the '30s using a rocket!



2) SCALPAY 7 miles from Tarbert on Harris

This small island is linked to Harris by a modern bridge so you can drive there. It's well worth exploring for a few hours if time permits – there are a few deserted cottages dotted around and the first lighthouse to be built in the Outer Hebrides can be found at the end of Eilean Glas, a tiny peninsula on the eastern shore.



Focal length: 16mm Exposure: F/14 1/10 sec ISO100 © Ian Plant

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OVERCAST SKIES p30

HELEN DIXON DEMONSTRATES WHY A GLOOMY DAY IS PERFECT FOR PICTURES



p34 PANORAMIC MACRO: TRY THIS CREATIVE CLOSE-UP TECHNIQUE



p38 ALL ALONE: REMOVE CROWDS FROM PHOTOS WITH EASE



p43 STUDIO PORTRAIT: A SINGLE LIGHT SET-UP THAT NEVER FAILS



p46 BOOST DYNAMIC RANGE: REVEAL LOST DETAIL IN LIGHTROOM



OVERCAST OCEANS

AS SUMMER DEPARTS AND OVERCAST SKIES GLIDE IN OVER THE COAST, LONG EXPOSURES BECOME MORE ATTAINABLE. HELEN DIXON EXPLAINS HER TECHNIQUE FOR STRIKING THE BALANCE BETWEEN BLUR AND TEXTURE

WHY WAIT 30 seconds when a couple of seconds will do? Most landscape photographers have a tech-crush on Neutral Density filters – especially Lee Filter's Big Stopper (ten-stop ND) and Little Stopper (six-stop ND). They think silky smooth highlights and puffy waves are the pinnacle of the long-exposure landscape but, while it's a legitimate creative technique, it's not always the goal – especially if you're planning on retaining colour in your landscape work. Most ND filters give a slight colour cast, which is why so many images end as black & white, but using ND grads or no filter at all lets you keep those colourful landscapes. And don't underestimate the challenge of balancing texture and movement; it's an art form in itself.

You can shoot long exposures any time of year when there's an overcast sky. As long as the sky isn't flat, but with breaks and shadows, once you find the right shutter speed you can capture what looks like brooding skies over energetic coastlines. Prior to sunrise or after sunset are often good times, and if you're lucky enough to be on the coast for a dull day prepare yourself for hours of shooting potential. Pack your filters in case the sun starts to burn through the clouds – that's when you'll need to use your heavier ND filters and ND grads to counterbalance the dynamic range between sky and water.

But, in the meantime, keep an eye on the forecast for the promise of a gloomy day as it could provide you with an opportunity to take some of your best landscapes yet.

TOPTIP: Avoiding camera shake



If you're shooting amongst the tide, you might experience camera shake as the water washes past your tripod legs. As the water recedes, push your tripod's legs into the wet sand to anchor it and then it won't move with the next wave.



1 ON LOCATION Having kept an eye on the forecast, and expecting a nice sunrise followed by an overcast day, I headed to Gunwalloe in Cornwall for first light. While not blessed with vibrant skies, the forecast was right for the rest of the day. Overcast days provide soft light, which makes detail and texture easy to capture. When capturing ocean movement, it's best to get low, find foreground interest and wait for the tide to recede so that the water acts as a leading line. Wet boulders and rocky outcrops are a good place to start for foreground interest.

3 EXPOSURE Using a Lee Filters Little Stopper extends the exposure to 25 seconds, turning the water to a haze and ridding it of any detail. It might make a strong black & white, but as a colour image it's dull. Notice the faster the shutter speed the more detail that's captured in the background waves. The ideal exposure has smooth water surface with detailed waves and defined streaks of receding water along the beach; an exposure between two and eight seconds strikes a good balance here.



2 SET-UP Set the camera to manual mode and use hyperfocal distance for front-to-back sharpness, paired with a mid-aperture; I used f/13. With the DSLR secured to a tripod, remote release attached and spirit level in place to avoid wonky horizons, take a test exposure to get a bearing on the dynamic range. Although it's overcast, the sky is still a little brighter than the water, so I attach a three-stop ND grad to balance them. Engage mirror lock-up, set the lowest ISO, then dial in a shutter speed of between one and three seconds – you're all ready to go.



NEVERADULLMOMENT

Strong foreground and detail throughout the scene makes this an anything-but-dull image.

Exposure: Three seconds at f/13 (ISO 64)







PANORAMA MACRO PHOTOGRAPHY

FRACI VAN DER VYVER SHOWS HOW TO CREATIVELY STITCH MACRO IMAGES TO GIVE YOUR CLOSE-UPS A NEW LOOK WITH BETTER COMPOSITION AND BEAUTIFUL BOKEH

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 105MM F/2.8G VR MICRO

PRO TIP

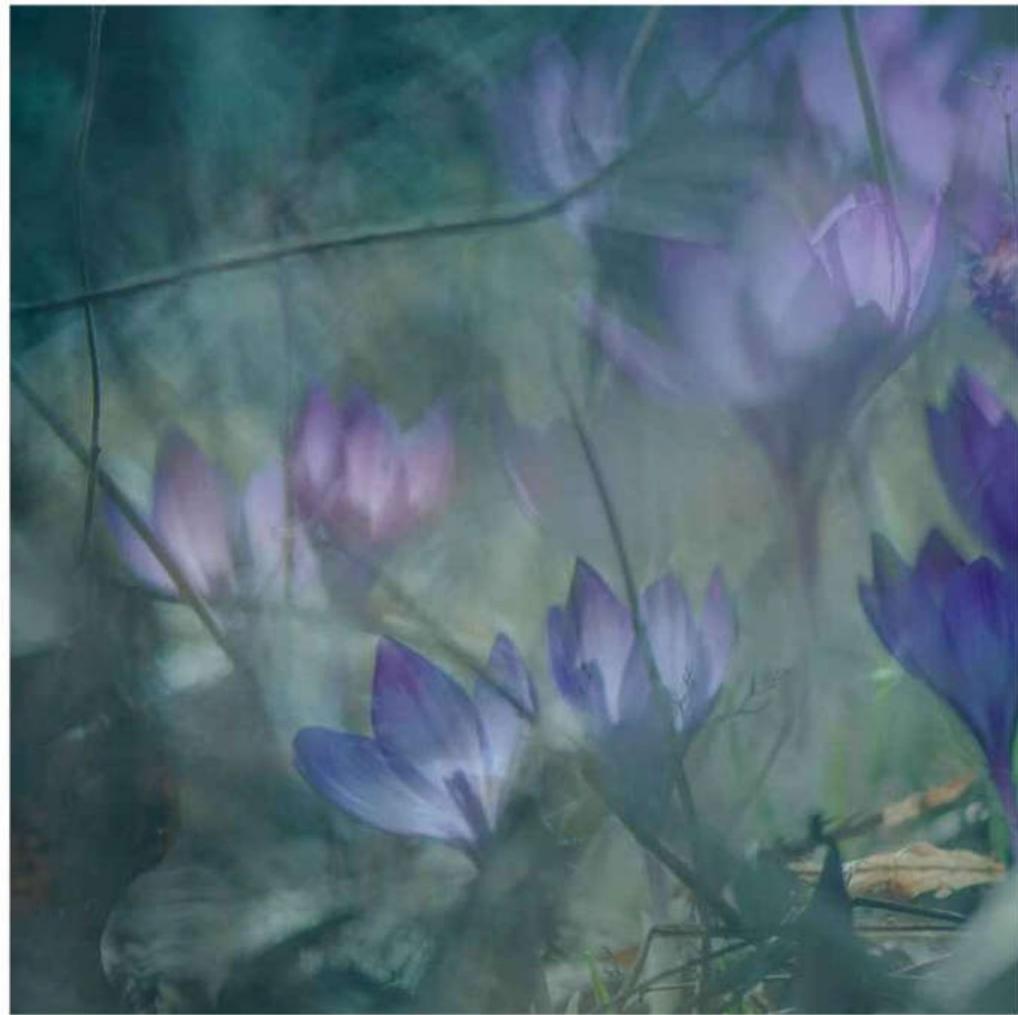
Use your camera's depth-of-field preview button (if it has one) when assessing your composition. This function will help you to better visualise the scene, decide what your main focal point is going to be, and where you should start and stop your panorama.

MY INSPIRATION TO experiment with panorama macros started when I found a subject so beautiful that I felt the boundaries of a single macro frame were too limiting. I discovered that panorama macros are not only creative and versatile, but they extend the quality and amount of bokeh, lessen the depth-of-field and can improve the composition. Apart from increasing detail and resolution and giving you the freedom to choose your own aspect ratio, panorama macros can also take on a 3D-like appearance as the same subject is captured from slightly different angles in each frame.

A panorama macro is an image that is made from multiple (anything from two to 20+) overlapping macro or close-up frames, stitched together in post-processing to form one larger image. It is similar to traditional landscape panoramas, but, because of the proximity to the subject, the depth-of-field is smaller and bokeh plays a larger role.

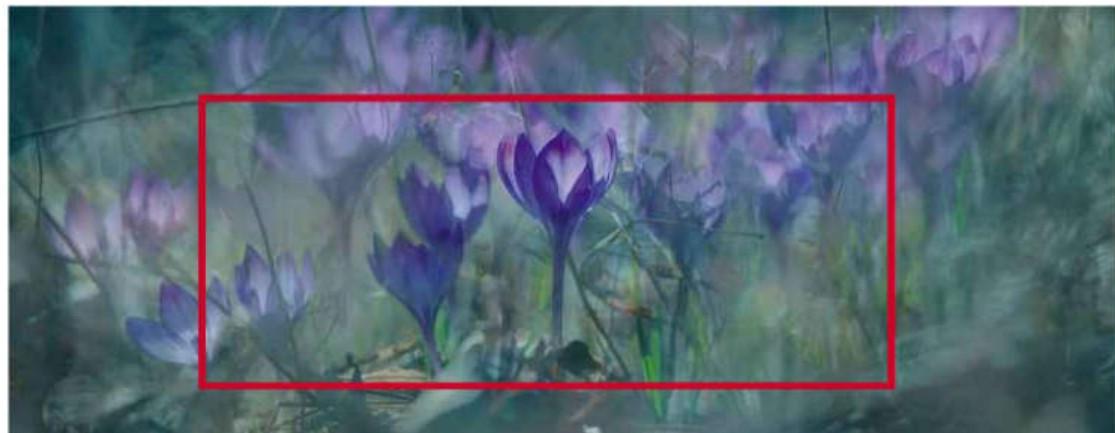
In the digital age, many photographers still strive to keep their images pure, using as little as possible post-camera adjustment. Panorama macros are an excellent way to capture creative images without extensive post-camera work as the planning and creativity happens in-camera. Today's software means post-processing is actually little more than a couple of clicks.

The ideal conditions to capture panorama macros are when the beauty of a scene extends the boundaries of the frame, when the subject suits a shallow depth-of-field, with attractive bokeh and when the weather is calm. Panoramas can also be captured and stitched into a variety of aspect ratios, such as vertical panoramas or 1:1 squares.



1 COMPOSING THE PANORAMA

After choosing a suitable subject, visualise the end-result. Decide on the main focal point and on how far your panorama is going to extend to both ends of the focal point. Also look through your camera's viewfinder or use the LiveView function. Use your depth-of-field preview button to visualise the depth-of-field frame by frame.



2 CHOOSE CAMERA SETTINGS

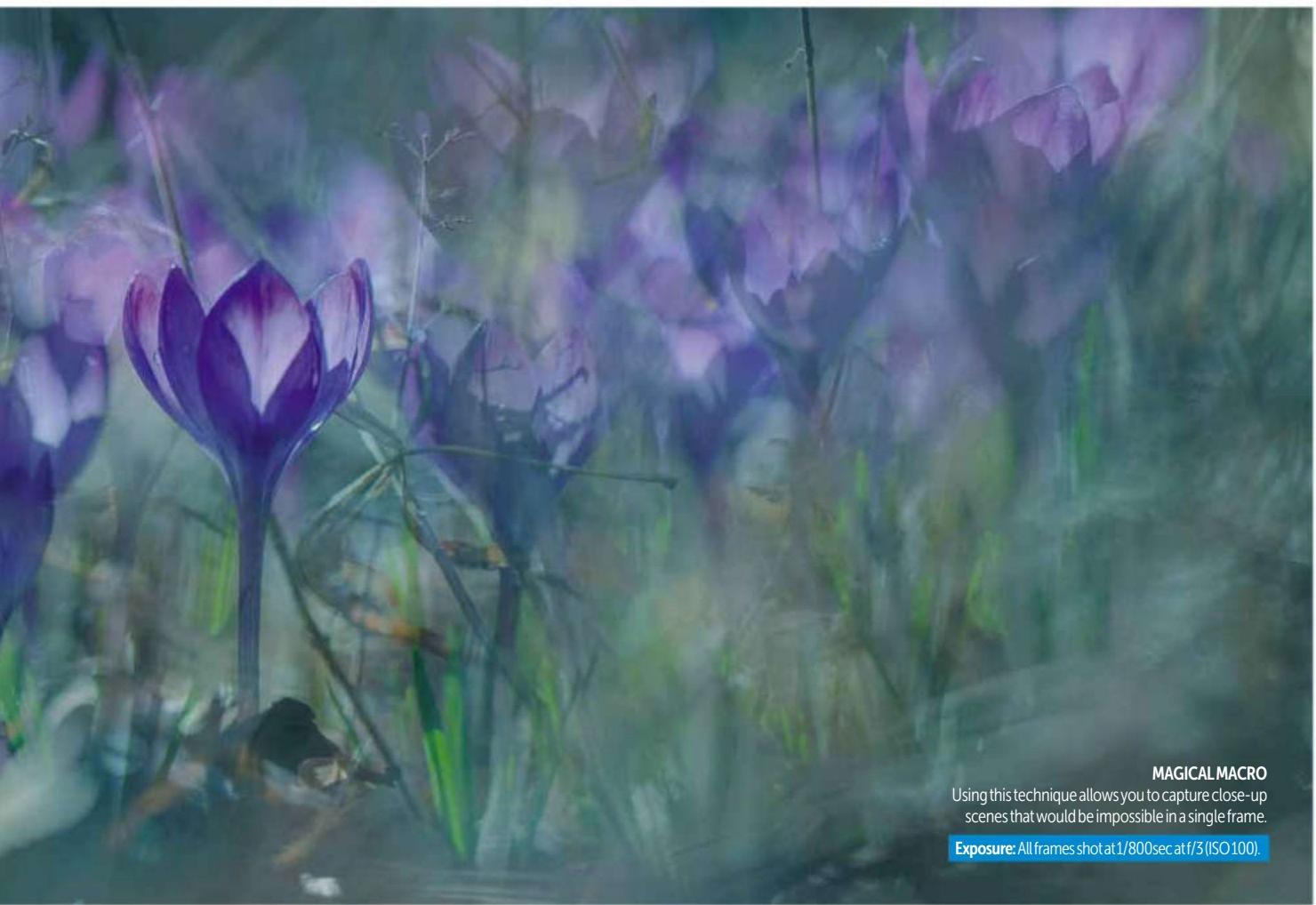
Because you're shooting multiple images to be stitched together, you need to keep the exposure consistent. Set the focus to manual, use manual exposure mode with the same shutter speed and aperture for every frame and a White Balance preset like Daylight, rather than AWB.



3 PRACTISE ON A STABILISED CAMERA

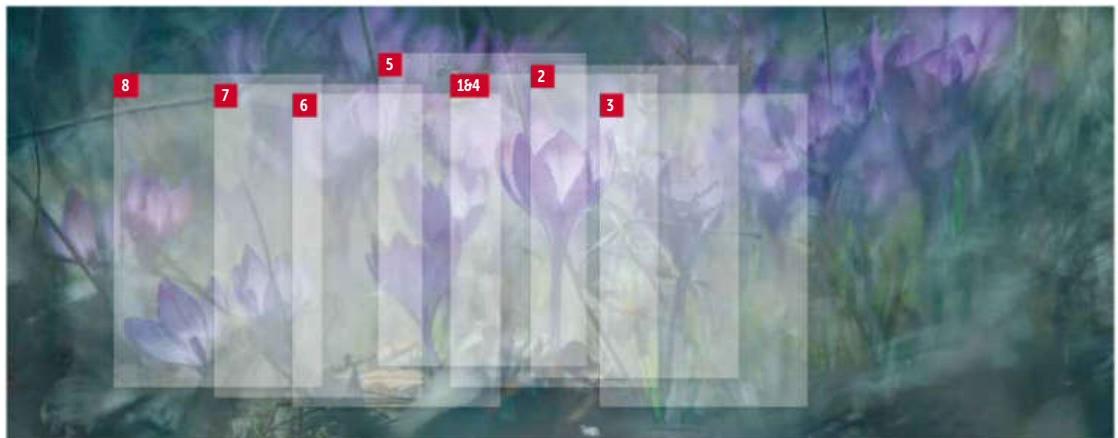
How you move the camera between exposures helps determine the success of the sequence. Use a tripod and focus on the main focal point. Mimic your camera movements to cover your final intended panorama image before you start shooting.





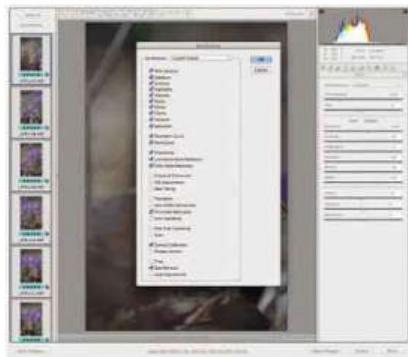
4 START SHOOTING

Begin with the main focal point, because nailing focus there is crucial. Then move to the right, frame by frame, overlapping by about two-thirds (more might be necessary if there is foreground bokeh) and when done, move back to the main focal point and move to the left of it. Shoot generously and include more subject matter than you think would be necessary.



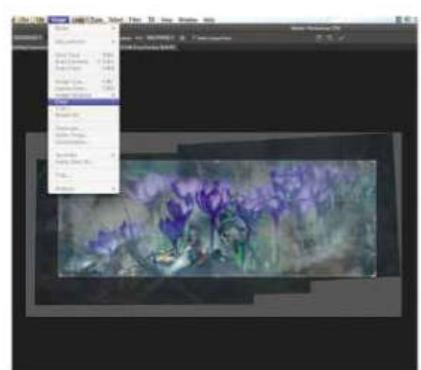
5 BETHOROUGH

Capturing more than one set of frames, will ensure that you cover all the necessary parts of the panorama and that the frames will all stitch together smoothly in Photoshop. However, for your first few attempts, shooting fewer frames will make it easier to get to grips with the technique.



6 BATCH PROCESS

If you shot using Auto White Balance then you'll need to sync the WB of all the images in Adobe Camera Raw first. If not, open all of the frames in Photoshop and click *File>Automate>Photomerge>OK*. When a seamless stitched image is created, flatten, crop and further adjust your image as desired.





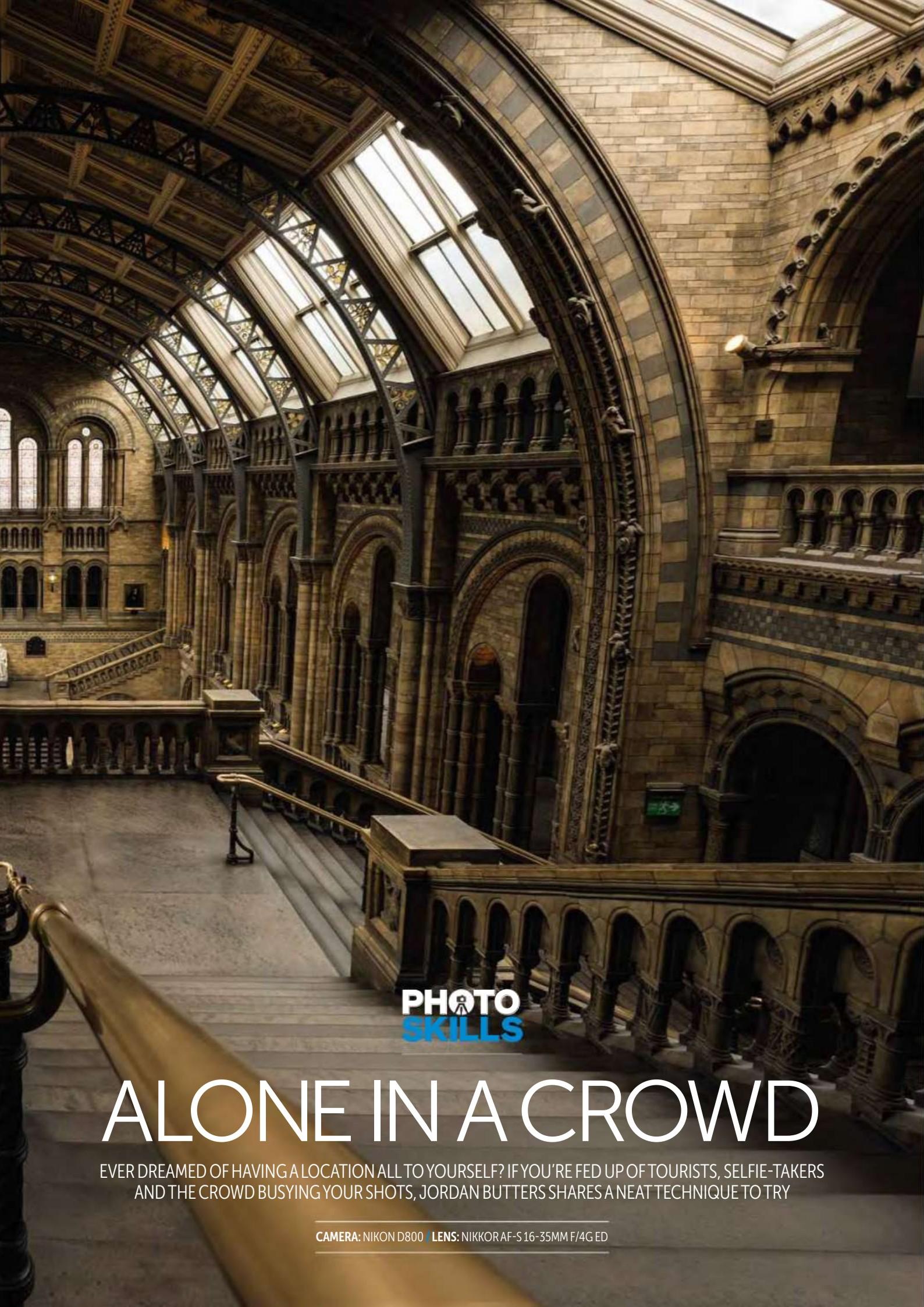


PHOTO
SKILLS

ALONE IN A CROWD

EVER DREAMED OF HAVING A LOCATION ALL TO YOURSELF? IF YOU'RE FED UP OF TOURISTS, SELFIE-TAKERS AND THE CROWD BUSYING YOUR SHOTS, JORDAN BUTTERS SHARES A NEAT TECHNIQUE TO TRY

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 16-35MM F/4G ED

IF YOU'VE EVER tried to photograph popular tourist attractions during peak time then you'll know how frustrating an experience it can be. Gawkers, tourists, and the worst of all, those brandishing selfie sticks, will wander into your composition without a care in the world, leaving you at your wits' end! Unless you're able to arrive on site before the madding crowd or stay after they've gone, then getting a clean shot is incredibly tricky, sometimes impossible. There is, however, a way you can shoot busy locations and lessen, or sometimes completely remove, a busy crowd.

By shooting several frames from the same spot and combining them using Photoshop's little-known Scripts feature, you are able to cancel out anything that doesn't stay reasonably stationary for the duration of your

shoot. Of course, if the conditions are suitable you could use a long exposure as an alternative, however this requires use of a tripod and possibly an ND filter too – exposures will need to run into the minutes to remove slow-moving crowds and any slight camera movement will result in blur.

Foolishly, I've chosen to visit the Natural History Museum in London during the school summer holidays – but it's the perfect chance to show off this technique. I want to photograph the grand Hintze Hall and while the kids are off school there's never a good time to do this. The museum, like many busy tourist attractions, has a strict 'no tripods' policy, so having this trick up my sleeve made the difference between capturing an overcrowded snapshot and taking home a unique image to remember.



1 FIND YOUR EXPOSURE Set your camera to aperture-priority mode. Take a test shot and find a good exposure using Exposure Compensation. Make a note of the settings and transfer these over to manual mode so that the exposure doesn't change mid-sequence. Set a fixed White Balance to suit the conditions too – I've chosen Daylight.



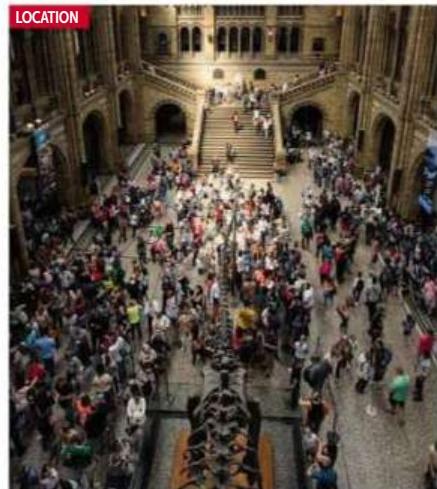
3 SHOOT THE SCENE The busier the location, the more frames you should shoot. I would recommend at least 15 to 30 to ensure you've captured enough 'empty spaces' through the crowd. You can use an intervalometer to fire the shutter every few seconds, but I prefer to do it manually – watch the scene and shoot whenever you see gaps.



2 GET INTO POSITION Prop yourself in a position that minimises movement – I've rested my camera on a ledge for support. Unlike a long exposure, this technique allows for slight movement between frames, but the more still you are, the better the results. Find your focus point, then switch to manual focus to stop it changing between frames.

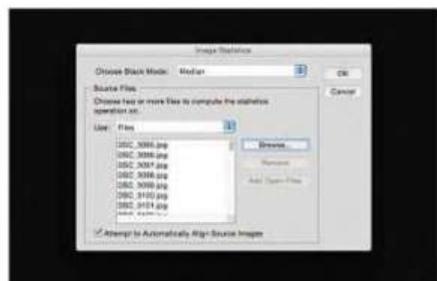


4 MIND THE GAPS Make a mental note of areas in which people have stood still for a while and make sure you capture that area when they move on. The space in front of the statue in my composition is almost always busy, so I fire off a frame or two whenever I see a gap, no matter how brief – Photoshop needs to know what's behind the crowd.



TOPTIP: Raw vs JPEG

To save time and processing power, I'd recommend using Fine JPEG mode for this technique. Just remember to set your White Balance and exposure manually. If you do shoot in Raw then make sure that any Raw processing is synced across the entire sequence and the White Balance for each file is exactly the same before using the Script feature.



5 PROCESS THE STACK Load the images on your computer. In Photoshop, go to *File>Scripts>Statistics...*. Set the Stack Mode to *Median* and press *Browse* to locate your images. Select all of the images and then check *Attempt to Automatically Align Source Images*, before clicking OK. Photoshop will work its magic – pop the kettle on, it takes a while.



6 TIDY UP When your computer stops chugging away you should be left with a tourist-free scene! If any remnants remain then use the Clone Stamp or Patch tools to remove them. Alternatively if you can find a frame in your sequence that contains an empty space for the offending area, then simply select it, copy it and paste it into place.



TOURIST-FREE ZONE

Finally, use the Crop Tool to tidy the edges of your frame. All done – you'd never have known that the museum was packed with people that day!

Exposure: 1/5sec at f/16 (ISO 400)

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HOME STUDIO PORTRAITS

CAROLINE SCHMIDT KICKS OFF THE STUDIO LIGHTING SEASON WITH AN OFF-CAMERA FLASH TECHNIQUE THAT'S SIMPLE BUT EFFECTIVE FOR CAPTURING QUICK AND DRAMATIC PORTRAITS

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 50MM F/1.4G / FLASH: NIKON SB-900

IT'S COME TO the time of year where we no longer have to feel guilty for shooting portraits indoors, as frankly we become tired of waiting for the ideal outdoor lighting conditions and we're ready to get back to the control and creativity of flash. While autumn and winter still hold a lot of potential for outdoor portraits, especially later in the year when the sun stays low in the sky, there's a beginning of the studio season – and that is now. When overcast days get a bit too dull or the rain delays your photo plans, this off-camera flash technique is quick to set-up and the flexibility of flash means you can practically do it anywhere.

Having a portable lighting system makes

setting up an impromptu studio easy, which is exactly what we did here. Whether it's a wonderful way to fill a bit of time between bursts of sunshine or a quick 30-minute shoot to try at a weekend, we think this easy one-light set-up has the potential to produce really striking images. A lot of what makes this technique work is dependent on the model's pose as the slightest alteration in the angle of the face, in relation to the light, dramatically affects the results. Adding a chair as a prop is a good way to yield a relaxed pose and welcoming expression quickly, but you will need to direct the subject to ensure the placement of the hands and arms get enough light and depth-of-field.

You can use any softbox or umbrella, but the bigger the better if you want to get the light to softly wrap around the subject at close range. Small softboxes will give a sharp fall-off from highlights to shadows, which isn't the effect we want here. I've opted for the 43in Westcott Apollo Orb, a large octagonal softbox that we reviewed in the July issue. The large spread of light softens the transition from highlights to shadows, but when placed close to the subject still provides great contrast and depth, as well as pleasing round catchlights. You can also try this set-up with studioflash, but you'll need to use a much narrower aperture; a flashgun at a low power makes it more achievable to shoot wide open.



1 SET-UP Position your modifier 45° to your subject's face and a few feet away – I placed mine just out of frame. The closer the flash is to your subject, the sharper the fall-off of light and the better the effect. While the Apollo Orb produces an attractive quality of light, I had to use a boom arm to tilt the light to the right angle. You can use a seamless paper studio background as I have here – this is Smoke Grey from Colorama – or simply use a clear wall as your backdrop.



2 CONTROL THE EXPOSURE In manual mode, set the shutter speed to your camera's sync speed and dial in 1/4 power on your flash. The Apollo Orb loses about two stops of light, and as I prefer portraits with a soft depth-of-field I start with an aperture of f/1.8. The results are pleasing but the highlights are too bright, shown by a hotspot on Rosie's cheek and soft shadows. I stop down to f/2.5 and focus on the eyes. If the exposure isn't right, reduce the flash's power or stop down more.



3 REFINING THE POSE The light should wrap around your subject to illuminate both eyes, but cast one side of the face in shadow. The easiest way to do this is to adjust the angle of the subject's face to the light. Keeping it tilted on the same plane as the softbox but straight on to the camera produces good results (A). A slight turn towards the light opens up the shadows and reduces definition (B). Try a variety of compositions but aim to place the chair centrally for balance.



4 CONSIDER THE HANDS Even the most relaxed-looking poses often need to be choreographed, especially if you're using a prop like a chair. Here it's the tilt of the head and the position of the hands that are crucial for making the image work. The arms should lead the viewer towards the face and the hands should be visible and illuminated; their absence can look odd and be distracting (C). Try getting closer to your subject for an unusual crop (D) too.



SIMPLICITY IS THE KEY

Crop the edges of the image to remove any signs of the modifier, if it's creeping into frame.
A little skin smoothing and a black & white conversion in Lightroom 5 and it's done.

Exposure: 1/250sec at f/2.5 (ISO100)



Maximise dynamic range in Lightroom

EXPANDING DYNAMIC RANGE DOESN'T ALWAYS MEAN RETINA-THROBBING HDR EFFECTS. USE ADOBE LIGHTROOM FOR SUBTLE ADJUSTMENTS

WHEN PRESENTED WITH a scene that exceeds your image sensor's dynamic range, the ideal solution is to use graduated filters to balance the exposure. A set of ND grad filters is invaluable to any outdoor photographer, whether you shoot landscapes, cars, weddings or portraits – at some point or another you'll find yourself reaching for your grads, or wishing you had

them with you! However there are times when using an ND grad isn't practical – scenes where objects stand above the horizon for example, or when you only have time for a quick snapshot and aren't able to fit your filters. Thankfully there are a couple of simple steps that you can take in Adobe Lightroom to expand the dynamic range of your landscape images subtly and naturally.



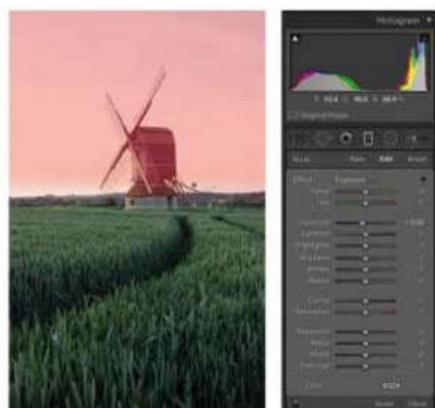
1 CHECK FOR CLIPPING Enter the Develop module and assess the histogram first. If the graph is pushed off the end of the scale to the left or right then there's no data to rescue, so it's not worth wasting your time. Another quick test is to drag the Exposure slider up or down temporarily – this reveals what detail is left in highlights and shadows.



2 FIND A BASE EXPOSURE If the shot is usable, start by correcting the overall exposure. When shooting this image I intentionally underexposed so as to retain as much detail in the highlights, therefore the foreground is underexposed. I increase the *Exposure* and *Shadows* sliders until I'm happy with the overall appearance.



3 RESCUE THE SKY Now it's time to focus on the sky – select the *Graduated Filter* by pressing the *M* key and reduce the *Exposure* slider for the filter to *-0.50* at the top of the toolbar on the right. Click where you want the gradient to start, drag downward and release where you'd like it to end – usually around the horizon.



4 ADJUST THE FILTER Above the top line is affected by the adjustment, below the bottom line isn't affected and the space between is the gradient – the wider the gap between the lines, the softer the gradient. If you're using LR6 onward, then you can erase parts of the gradient by going to *Mask: Brush* at the top and then selecting *Erase* below.



5 ADD A SECOND GRADIENT The idea is to balance the sky and foreground, and not 'over grad' the sky to make it look too dark, which is easily done. Sometimes a second graduated filter can help. If required, click and drag again – the second filter often looks best when applied at a low intensity and when the transition is gradual rather than sudden.

6 ADJUST COLOUR LUMINANCE If graduated filters don't do the job, try adjusting the colour luminance. Click on the HSL tab and select *Luminance*. Darken the *Blue* channel to rescue blue skies. Sometimes, slight adjustment to the *Aqua* channel is required, too. Just watch for haloing and artefacts where objects stand above the horizon.



RUN OF THE MILL

Warming up the White Balance removes some blue from the sky, but it's easily reintroduced using the Blue Saturation slider in HSL.

RIVERS & MOTION

IF YOU GO DOWNTOWNS TODAY... THERE IS A GOOD CHANCE YOU'LL FIND A LOVELY MEANDERING RIVER OR STREAM TO PHOTOGRAPH! RUNNING WATER WILL PROVIDE ADDED INTEREST AND MOTION TO WOODLAND VIEWS, WHICH IS WHY WE GAVE READER BRIAN PEDLAR THE TASK OF SHOOTING RIVERS AND MOTION FOR THIS MONTH'S PHOTOWORKSHOP. TO GIVE HIM A HELPING HAND, WE ALSO SENT ALONG TOP LANDSCAPE PRO, ROSS HODDINOTT

THE EXPERT: Ross Hoddinott



Ross is one of the UK's best-known landscape photographers and co-author of *The Landscape Photography Workshop* and *The Art of Landscape Photography*.

Ross's kit: Nikon D810, Nikon 17-35mm and 24-70mm, Lee Filters system and filters, Gitzo Systematic and F-stop Satori backpack.

THE PUPIL: Brian Pedlar



Brian's interest in photography grew two years ago after retiring early due to ill health. He lives in Cornwall and loves shooting coastal sunrises, sunsets and water in all its forms.

Brian's Kit: Nikon D7000, Sigma 10-20mm, Nikon 18-105mm, Lee Filters system and Manfrotto tripod.

PHOTOGRAPHERS LOVE WATER, don't we? Whether large crashing waves, tranquil seas, reflective lakes or raging waterfalls, water provides never-ending opportunities in all its various forms. Moving water is particularly appealing. It has the ability to add interest, sparkle and imply motion. You can either suspend the water's movement using a fast shutter speed, or blur it creatively using a slower exposure – the choice is yours.

However, when shooting moving water under a dense canopy of leaves, light is often in short supply. As a result, it is often quite difficult to generate a shutter speed fast enough to perfectly freeze water motion. Therefore, blurring water is normally the more logical and practical option.

Each river or stream has its own individual character. Finding good, clean viewpoints can be tricky, as riverbanks are often messy places, with undergrowth and branches disturbing the view. Low viewpoints, taken near the water's edge and close to the action, can look very dynamic. However, you need to take care – don't put yourself at risk by getting too close. Remember, wet rocks and boulders will be slippery! Slightly elevated viewpoints also tend to work well – maybe taken from the bank or a bridge. This will help you capture more of the river's shape, as it snakes through the landscape. Positioning yourself close to a bend in the river can often be a good tactic, with curves proving pleasing to the eye.

The weather and time of year will have an influence on your images. It is often best to shoot woodland rivers in low-contrast light – a bright, but overcast day will present the ideal conditions. Too much dappled sunlight will create dark shadows and distracting highlights. Woodland is often best shot during spring, summer or autumn, when there's a dense canopy overhead. This helps create colour and gives images a seasonal feel. The fresh greens of spring and the golds of autumn are ideal palettes to explore.

Thankfully Ross and Brian were in luck on the day they met up. The weather was typically British! For any other landscape, the damp weather might have been a handicap, but for this challenge, it was just right.



CHALLENGE 1: POLARISE

"The day before Brian and I met up, it chucked it down all day! In fact, it was still drizzling and spitting when we arrived at Golitha Falls – a popular little wooded valley on Bodmin Moor in Cornwall – the next morning. However, for once, I had been pleased to see the rain clouds gathering. The rainfall the day before had conveniently topped up the water levels, which would give us fast flowing rivers to shoot at each of our chosen locations. Rainfall also freshens up the countryside, making foliage look colourful and vibrant green – this would give Brian's shots added punch. After a quick chat about the day ahead, we got our waterproofs and walking boots on and disappeared into the woodland ready to attempt the first challenge.

"Brian is still relatively new to photography, only becoming an enthusiast in the last couple of years. Therefore, I decided to be kind and set him a relatively straightforward task first of all, which was to use a polarising filter to enhance his woodland shots. However, I wanted him to combine using the filter with capturing a breathtakingly beautiful river scene!"

"After a short walk, we found a really nice, clean angle of the river, with nearby trees creating a nice, natural frame. The water was fast flowing and the beech woodland vibrant and lush. The first priority was finding a good viewpoint. Brian tried a few different compositions, looking both up and down the river. Looking up river, you can achieve the effect of water flowing almost into the lens – looking down stream, the water leads your eye effectively into the image. Therefore, whichever direction you shoot, the results look dynamic. It is normally best to avoid shooting across the length of a river or stream, though, as this can result in rather boring, static images, with the eye being led directly out of the frame."

"On this occasion, we both preferred the



Above: The difference a circular polariser made to Brian's woodland image was night and day – look at those colours!



shot looking down stream, so Brian set up his tripod and together we began fine-tuning his composition. His initial shots looked OK, but the water was very reflective, with an ugly silvery sheen to it. I knew a correctly-rotated polariser would remedy this, so I encouraged Brian to attach his Lee Filters system and Lee slim-line filter. Using his Nikon D7000's LiveView, we watched as the reflections disappeared and the colours within the scene intensified. I explained that, sometimes, the benefits of using a polariser were quite subtle. However, on this occasion, it really did transform the image. The overhead leaves and nearby foliage were

1) Brian assesses his composition, trying both up-stream and down-stream options before starting to shoot.

2) A Lee Filters circular polariser is used to cut down glare.

3) A mid-aperture off/11 gives Brian a 2.5 second shutter speed, perfect for capturing motion in the river.

wet, so the filter not only eliminated the glare radiating from the water, but also restored natural colour saturation throughout the scene. Brian's face lit up when the resulting image popped up on his camera's screen – it looked fantastic.

"Not only did the polariser give Brian's images punch and colour, but with a filter factor of two-stops, it had also conveniently lengthened exposure time to a couple of seconds. This reduced the river's motion to a lovely milky blur – an effect we both liked. The effect didn't need to be more pronounced – the shutter length was just about right. Therefore, we resisted the temptation of using a solid ND filter to lengthen exposure any further."

"Brian tried a variety of compositions from the one spot, before we headed back to the car, ready for the next challenge."



Keep your kit dry on location

When shooting in woodland on damp days, or when working close to raging water, regularly check the front of the lens for any raindrops or splashes of water. Moisture or droplets on your lens or filters can potentially ruin your shots so don't forget to check at regular intervals. Use a clean, dry lens cloth to whisk away any moisture and consider attaching a lens hood to help protect your lens from water dripping down from overhead trees.

CHALLENGE 1 Pro verdict

"Brian captured some really beautiful images at our first location. The water levels and woodland colours were just what we wanted. The drizzly weather didn't cause us too many problems once we were under the leaf canopy and Brian quickly learnt that a polarising filter can make a huge difference to river shots – it is a must-have accessory. I loved the images and variety he captured – first challenge comfortably completed with ease!"



GO WITH THE FLOW

Brian tackled the first challenge with ease, nabbing himself a great shot in the process. Things would get trickier...

Exposure: Three seconds at f/11 (ISO100)



CHALLENGE 2: GO ABSTRACT

"After enjoying some scrumptious homemade cake – courtesy of Brian's wife Trudy – we headed off to a different location with a very different aim.

"I explained to Brian that, for challenge number two, I wanted him to capture something more abstract, and less conventional. I wanted him to swap his 10-20mm ultra wide-angle for something a little longer, so that he could highlight interesting shape, texture or movement. We were aiming to produce a slightly more fine-art result, but I knew this would prove more challenging. Brian – like myself – is a fairly traditional landscape photographer, so shooting this style of photo would take him out of his comfort zone. It is not called a challenge without reason, though!"

"Often, the hardest part of shooting abstract images is 'seeing' the shot in the first place. We looked for attractive mossy boulders popping up above the surface, that we could shoot with water rushing around it. However, many of the rocks were submerged due to the higher water levels. After much scrambling along the riverbank, we found a boulder in a nice position, with water cascading around it. I recommended to Brian that he continued to use his polariser as a makeshift ND filter. However, with the filter attached, his shutter speed was four seconds – and the water looked too blurred, soft and milky. We agreed that a faster exposure was required, but we didn't

1) Brian lines up his composition, positioning the weir diagonally across the frame for maximum impact.

2 & 3) In low light LiveView can help to aim composition and focusing. AF was having trouble locking on to the weir.

4) Brian triggers the shutter using his remote release. This is vital for long exposures as any movement softens the image.

want to remove Brian's polariser. Therefore, I suggested we manipulated shutter length by adjusting ISO instead. Doubling ISO to 200 halved the exposure to one second, doubling it again to 400 reduced the length of exposure to 1/2sec, while increasing it to 800 gave us 1/4sec. We compared the shots and preferred the result created by an exposure of one second. It proved a useful comparison, but we remained unconvinced by the shot itself. The rock was dark and unattractive, and we both agreed that overall the shot just wasn't interesting or 'arty' enough. The search went on for a suitable abstract composition.

"We wandered further along the river and discovered a little weir. The fast flowing water had obvious potential, creating interesting shapes and texture as it crashed

WEIR AND WONDERFUL

A challenging... challenge, but in the end Brian was happy with the results of this abstract composition.

Exposure: One second at f/8 (ISO 200)





“SHOOTING THIS STYLE OF PHOTO WOULD TAKE BRIAN OUT OF HIS COMFORT ZONE. IT IS NOT CALLED A CHALLENGE WITHOUT REASON, THOUGH!”

over the weir. Using the long end of his 18-105mm zoom, Brian cropped in tightly on the action. Light levels were quite low, due to the thick leaf canopy overhead, so I suggested Brian use LiveView to aid focusing and composition. This helped, as did switching to manual focus, as AF was struggling to lock onto the weir.

“I mentioned to Brian that diagonals often look strong and compelling in compositions. Therefore, I suggested he angled his camera slightly so that the weir cut across the frame. Again, we experimented with different shutter speeds, adjusting both ISO sensitivity and aperture to achieve different exposure values. We also experimented using a cooler colour temperature, to give the water a moody blue hue. I quite liked the results using the mismatched White Balance, but

CHALLENGE 2 *Pro verdict*

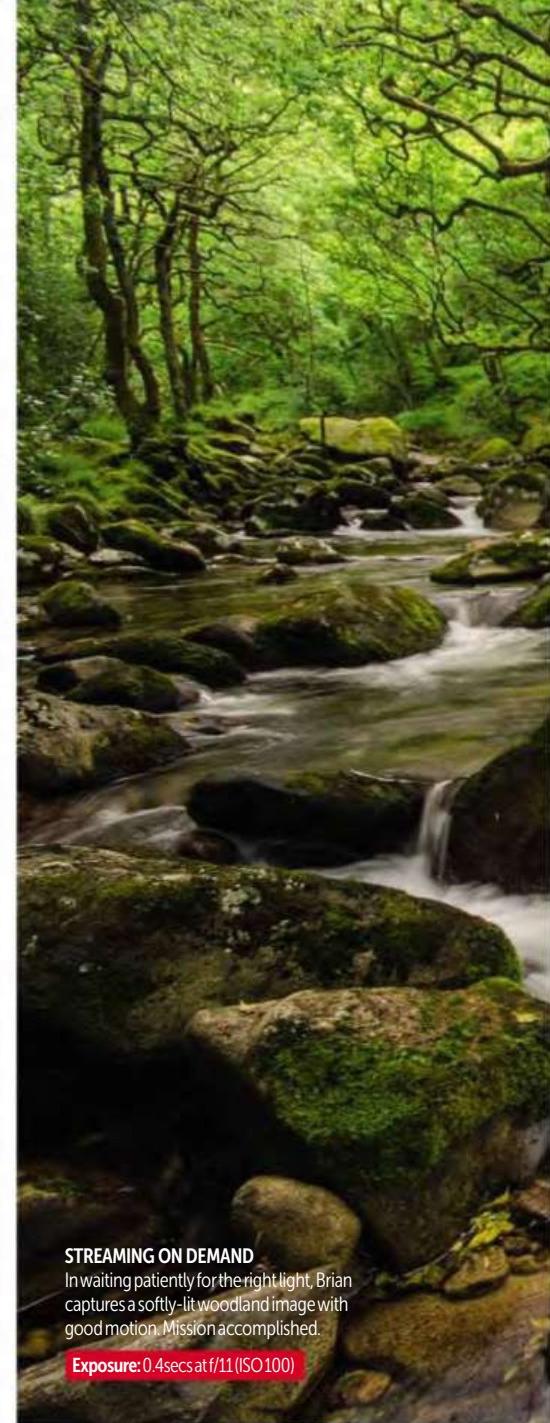
“For a couple of reasons, this proved the toughest challenge. However, Brian did well, capturing a nice abstract of the water pouring over the weir. I think the challenge also helped him to appreciate the effect different shutter speeds have on motion – and that adjusting ISO can prove a very effective method to manipulate shutter length to create just the right level of motion. The cooler White Balance suits the shot, I think. A very nice, arty result.”

Brian wasn’t so sure. However, overall we felt the shots worked well, being both abstract and arty. It had been a struggle to find anything good, but we finally had a shot that ticked the box. Time to move on.”



Consider White Balance

Although White Balance is designed to neutralise colour casts, it can also prove a quick and effective way to create one. The most aesthetically-pleasing result will not always be the one with the correct colour temperature, so don’t be afraid to play with your White Balance settings. Instead of relying on AutoWB, try using the Cloudy or Shade preset to warm up images, or the Incandescent or Tungsten setting to cool down shots. You can do this in-camera, or – if you are a Raw shooter – during post-processing.



CHALLENGE 3: GET THE LIGHT RIGHT

"Time to hop back into the car and head to our third and final location of the day – a beautiful stretch of the River Plym on the fringes of Dartmoor. By now, the cloud was beginning to break, and for the first time during the day we had spells of bright sunlight. Time to stop dodging the showers and discard the macs!

"As we walked along the riverbank, the light filtering through the leaves looked lovely and attractive to the eye. However, I explained to Brian that while our eyes can easily cope with the higher contrast levels, cameras can really struggle in such conditions. The uneven light can create dark, inky shadow areas and also bright hotspots, particularly in areas where direct sunlight strikes the water. Therefore, while it is tempting to shoot in dappled, bright light, photographers are better advised to wait for the sun to hide behind cloud before triggering the shutter – low contrast light is softer and far more flattering. By doing so, it is easier for cameras to capture colour and fine detail throughout scenes. Brian didn't need to be told twice – his final task was to capture just the right light for the scene.

"Again, the first priority was to identify a strong composition. We found a lovely stretch of river, looking up-stream where the overhanging boughs of an old oak tree framed the scene nicely. Brian switched back to his ultra-wide Sigma 10-20mm zoom and we began piecing the composition together. Throughout the day,



“THE UNEVEN LIGHT CAN CREATE DARK, INKY SHADOW AREAS AND ALSO BRIGHT HOTSPOTS, PARTICULARLY IN AREAS WHERE DIRECT SUNLIGHT STRIKES THE WATER”

Brian used a remote cord to trigger the shutter to maximise image sharpness. He also used his camera's Mirror Lock-up facility. Once again, he relied on his polarising filter to cut through the glare and reflections found throughout the scene. However, due to the brighter conditions, shutter speeds were faster than they'd been in the morning and we were struggling to get the same nice, blurry water effect – even with ISO set at its base level of 100.



To extend shutter length, Brian reached for his 0.6ND filter, which artificially increased exposure by two stops. This did the job.

"Timing proved the hardest part. Bright spells of light create very contrasty conditions in woodland. We spent long periods waiting for the sunlight to get diffused by cloud before Brian could shoot. Thankfully, opportunities presented themselves and Brian was able to capture some lovely results. Rivers create very



effective lead-in lines – adding depth to images, as well as motion. I told Brian that composing shots so that the water enters or exits the frame from either of the bottom corners can prove very effective. Doing so helps create an entry point, enticing the viewer's eye into the composition.

"Brian's shots looked good on the back of the camera – we hoped they would look even better once downloaded and viewed on a bigger screen. Feeling confident that

CHALLENGE 3 Pro verdict

"Capturing the right light in contrasty, sunny conditions isn't as easy as it might sound. You need to be ready and waiting for the moment. It's worth being patient and getting your timing right, though. Contrasty light doesn't normally suit woodland – overcast, diffused light ensures you capture vivid colours and detail throughout. Brian's technique was flawless and the result was another lovely river scene."

- 1) Brian waits for cloud overhead, diffusing the sunlight.
- 2) A 0.6ND solid filter extends exposure times in bright light.
- 3) Using Mirror Lock-up mode helps ensure pin-sharp results, preventing 'mirror slap' from blurring the image.
- 4) Brian assesses images on the LCD – they look good, but the real test is viewing them on a big screen and in print!

Brian had captured the light right in tricky conditions, we decided to call it a day and head back to our vehicles. There was just enough time for another slice of yummy homemade cake before heading home!"

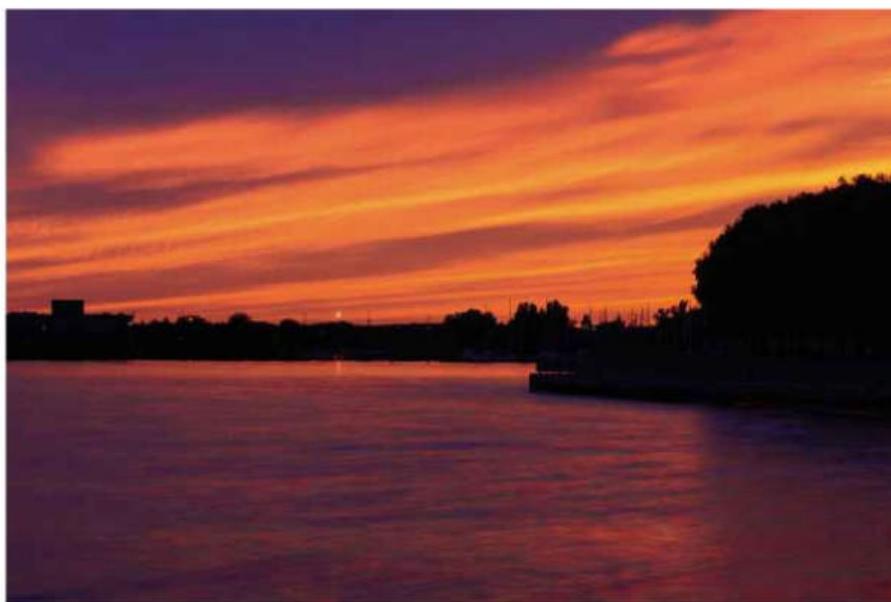
WORKSHOP SUMMARY: Brian Pedlar



"When the magazine invited me to join Ross on a *Photo Workshop*, I was absolutely delighted. I knew it would be a great experience, while also giving me an opportunity to hone my technique and improve my understanding of shooting water motion and achieving balanced light and exposure in woodland. At each location we visited throughout the day, Ross's professional input was invaluable, as was his meticulous approach to explaining his thoughts behind composition, exposure and locating the right viewpoint. Ross also demonstrated the huge benefits of using a polarising filter and the challenges proved interesting, varied and great discipline. Ross also explored the many features within my camera and encouraged me to exploit them to achieve better results. I thoroughly enjoyed the day and feel more confident now, going forward with my landscape photography."

Expert Critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? TURN TO PAGE 61 TO FIND OUT HOW TO SUBMIT IMAGES



① HARBOUR SUNSET

by Rick Downs

Sony A77V with Sigma 70-200mm f/2.8 EX DG HSM lens.
Exposure: 1.3 seconds at f/22 (ISO 100).

What we think: Doing justice to a stunning sunset isn't easy, and it looks like Rick witnessed something special here! The main problem is that if you expose for any kind of foreground detail then all of that wonderful colour is lost. Rick has done the right thing in exposing for the sky, but from this angle the silhouettes in the harbour are lost. Possibly singling out a single boat or mast against that sky would create a stronger image.



Why it works

- 1) Impressive sunset grabs your attention
- 2) Exposing for the sky retains vibrancy
- 3) Water reflects colour in sky



② GOODBYE SATURDAY

by Andy Bracey

Nikon D700 with NIKKOR AF-S 14-24mm f/2.8 G ED lens.
Exposure: 1/80sec at f/18 (ISO 800).

What we think: We really like this composition – piers and jettys tend to suit symmetry well, leading your eye directly into the frame. The apparently abandoned boat on the jetty leaves the shot open to interpretation – is there a deeper story to the boat being left in that way? Andy has handled the exposure well here, retaining detail in all but the darkest of shadows and with only minimal clipping where the sun is partially hidden by cloud and reflected in the water. We would be tempted to clean the scene up a bit to suit the simple composition – a few minutes with the Clone Stamp tool tidying up the water would do wonders.

Why it works

- ✓ Symmetrical composition adds balance
- ✓ Good exposure with minimal clipping
- ✓ Invites viewers to form their own story



LES MISERABLES IN A GARAGE

by Chris Bilodeau

Nikon D810 with NIKKOR AF-S 85mmf/1.4 lens.
Exposure: 1/100sec at f/4.5 (ISO 64).

What we think: This is a really strong portrait. Chris has approached this image with a defined style in mind, and we feel he has managed to achieve it successfully. The background and wardrobe fit this solemn style of portrait and the girl's windswept hair and off-centre composition are spot on. If we were going to be picky, then the lighting could be tweaked further – by lifting the main light up slightly we feel that it would take on a more natural appearance and cast the shadow of her nose downward rather than across her cheek. Also, the light could be feathered away further to reduce the bright area over her left shoulder.

Why it works

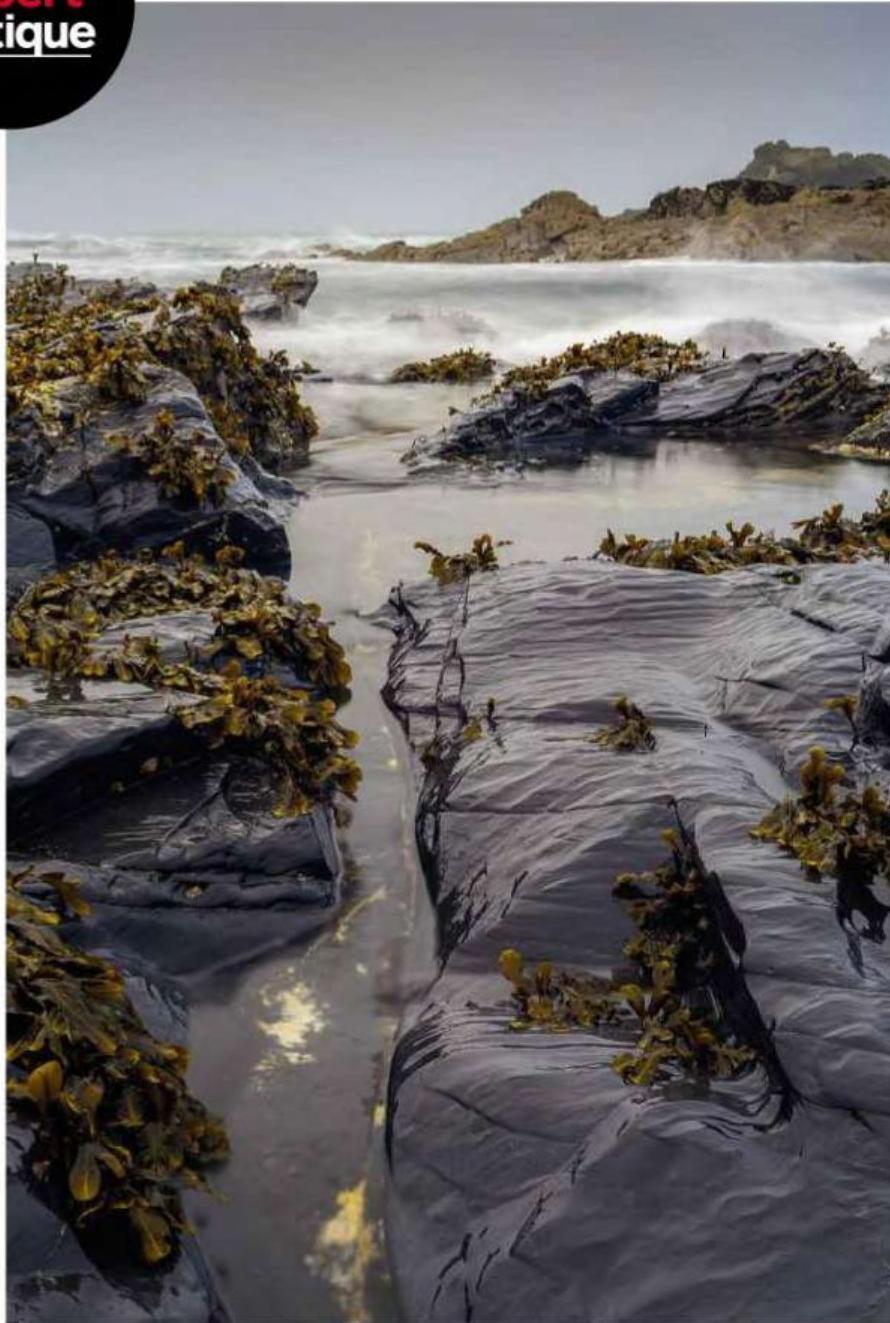
- ✓ A well-executed portrait in a familiar style
- ✓ Hair movement brings portrait to life
- ✓ Composition allows room for hair

PORTRAIT EXPERT Lisa Visser



"This is a classic 'Les Mis' style image. The mottled grey backdrop and timeless clothing suits well. I like the crop, which allows space for your eye to follow the direction the girl's windswept hair, which works very well. There is one key area for improvement, however; as Chris may find, it's not easy to get a natural, serious expression from a child. There is tension in her face here, making the mouth look pursed. Sometimes this happens just because they are trying to create the perfect 'serious' look for you. Just like you have to relax to give a natural smile, you have to do the same when looking serious. My technique is to distract them from concentrating too hard by talking about their interests and then taking the shot when they are relaxed and less self-conscious. It's a balancing act between getting them to relax and not make them feel like they are doing anything wrong."





↑ ON THE ROCKS

by Rich Clark

Canon EOS 5D Mk II with Pentax Takumar-A 28-80mm f/3.5 lens.
Exposure: One second at f/16 (ISO 100).

What we think: Long exposure seascapes seem to divide people. Some love the ethereal look of moving water captured by a long exposure, whilst others think that it's a cliché. We think it's a great way to add interest and dynamism to a scene, providing the composition calls for it. Here, Rick has identified a good spot for a long exposure – the dark, wet rocks contrast nicely with the milky water and that gully in the foreground leads into the scene. There's room for improvement however – wave motion looks best when water recedes, so Rick could have timed his shot to coincide with water rushing back down the gully. Also, the composition could be greatly improved by turning the camera to the left slightly, so that the gully travels from the left corner, across the frame. Rick has right idea, and with some refinement this could be a cracking shot.



Why it works

- 1) Overcast conditions suit long exposures
- 2) Dark, wet rocks reflect the light
- 3) Gully leads your eye into the frame



↑ ALONG THE RIDGE

by Brandon Donnelly

Nikon D800 with NIKKORAF-S 14-24 mm f/2.8 G ED lens.
Exposure: 1/400sec at f/13 (ISO 250).

What we think: This is a classic Peak District view – in fact, there must be tripod marks in the ground by now with the amount of images taken from this angle! That's no bad thing, however it does mean that an image has to be special to stand out. Brandon's composition is good, with the path leading your eye along the ridge and into the far distance. We're not fans of the walkers being included in shot, but these could be easily cloned out in processing. The biggest difference that could be made however is if Brandon were to capture this view in more favourable conditions – puffy white clouds and blue skies suit some views, but we're yearning for some stunning sidelighting, valley mist or dramatic weather to make this scene complete.



Landscape Expert James Grant

Author of *Peak District: Through The Lens*



"Brandon has captured one of the most classic Peak District shots with a strong composition. Overall, it is a pleasing shot.

However, with such a popular location it becomes very difficult to capture something that stands out (and that's not to say mine does). I'd have preferred to see this image captured under better lighting – generally sunrise tends to work at this location. The Hope Valley often fills with mist that would add that extra something to the image. The inclusion of the walkers can sometimes work to help tell a story, but I'd have perhaps waited for them to either move closer so they were larger in the frame, or wait for them to move out of view – their position is a little distracting. The clouds look really good but the sky could be slightly over graduated at the top. But, overall the image is strong and the basic elements are there, Brandon just needs to revisit in more favourable conditions to bag himself a top drawer shot."



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GET THREE LIGHT SHAPING TOOLS AT NO EXTRA COST*

STEP 3

TAKE STUNNING IMAGES



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EMAIL: If you want to email submissions, send them to: submissions@dslrphotomag.co.uk. Please only email images at a maximum of 1,000 pixels along the longest edge (note: your email will be rejected if the total size of attachments exceeds 8MB). Tell us which article(s) you're submitting to in the subject line and include your name, address and daytime number.

FACEBOOK: Join us on Facebook at www.facebook.com/digitalslrphoto. Become a part of the community and post your best shots to our wall. We regularly monitor the page and will be in touch if your work catches our eye!

FLICKR: Visit: www.flickr.com/groups/digitalslrphoto to upload your images to our Flickr group.

POST: Burn your high-res images as JPEGs onto a CD/DVD, including a 'mugshot', and produce a contact sheet with location and technical details. Put it all in an envelope with a covering letter, including the submission form below and post to: *Digital SLR Photography*, PO BOX 1327, Stamford, Lincs PE2 2PT. Enclose an SAE if you'd like them returned.

Digital SLR Photography contact form

Tick a box and fill in your details if you would like to submit images or take part in Photo Workshop.



Workshop



Portfolio



Expert Critique



General

Name:

Address:

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For a full set of picture guidelines, or to ask any questions, please email enquiries@dslrphotomag.co.uk

Checklist

- ✓ If submitting images by post, remember to include your 'mugshot' and contact details (name, address, email and daytime number).
- ✓ Please don't send us high-res images by email: resize your shots to 1,000 pixels along the longest edge and if we see something we like, we'll request the high-res file from you!
- ✓ Emails exceeding 8MB total size might not arrive, so split your submission down into two or more emails to ensure they get through.
- ✓ Please don't send us your entire portfolio – as you may appreciate we receive a lot of submissions and aren't able to look through hundreds of images – narrow the selection down and pick your best shots only.

PANASONIC LUMIX NEVER MISS A MOMENT AGAIN



PHOTOGRAPHER AND JOURNALIST DAMIEN DEMOLDER EXPLORES THE DECISIVE MOMENT AND HOW TO MAKE THE IMPOSSIBLE EASILY ACHIEVABLE

IT WAS HENRI CARTIER-BRESSON who coined the phrase 'the decisive moment' to describe that split-second when all the elements of a story come together within the viewfinder. We have plenty of examples of his skill at capturing that meaningful but fleeting occurrence, but we rarely hear of the shots he missed. For a man who carried a camera with him all the time and who shot a massive number of frames, there must have been plenty of images on his contact sheets in which he'd shot just a fraction of a second too soon or too late, and the elusive moment had slipped between the frames to escape and never be seen again.

I've always thought there are two principal skills to capturing a decisive moment – identifying that a decisive moment is about to occur, and actually pressing the shutter release as the moment comes together. Cartier-Bresson was clearly very good at both, but I'm certain that if he had been in a position to use Panasonic's 4K Photo mode his hit-rate would have been astonishing. Recording at 30 frames per second, 4K Photo simply makes sure that every moment is captured, so all you need to do is recognise the best frame from the sequence and extract it using the screen on the rear of the camera. But where is the skill and fun in that, and isn't that cheating? If you use 4K Photo mode to capture images that you could have caught using your sense of timing and single shot mode, then yes that might be considered lazy.

However, in street photography, some situations develop too quickly, too suddenly and without enough warning for even the most skilled photographer to be able to

capture a perfectly-timed frame.

There are times when the only way we can see something clearly is by replaying a second of memory – our eyes see the world in video mode, and our memory allows that video to be played back so we can examine events that just happened. And that is how Panasonic's 4K Photo mode works. I sense that something is about to take place, I set myself up, arrange the frame where I think it is going to happen and press record until the event

**“THEABILITYTORECORD
ASEQUENCEOFEIGHTMILLION
PIXELIMAGESATSUCHARATE
HASALLOWEDMETOCAPTURE
MOMENTSTHATPREVIOUSLY
IWOULDNEVERHAVEBEEN
ABLETORECORD”**

occurs. It could be someone walking around a corner, someone stepping into a tiny patch of light, a silhouette walking into a thin bright space or the coming together of two or more moving elements that can't be seen beforehand.

These events I know are going to happen and I can get myself in a position to capture them, but it is impossible to predict the exact moment things will come together, and once they do and I've seen it the moment has passed and gone for ever. With 4K Photo



those moments never have to slip through my fingers, and I can tackle shots that previously I would have filled a memory card with rubbish trying to get right.

● NO SOFTWARE REQUIRED

It has been possible to extract stills from video for some time, but with normal HD video the pictures are very small and you need to understand movie software to be able to do it. With 4K Photo the individual frames have eight million pixels and print to 11x8in even with strict 300ppi photo-quality resolution. And you don't even need to download the movie to extract the stills, as it is all done in-camera. You can use Adobe Lightroom now to play the sequences and pull out frames, but it is actually far easier to do it on the back of the camera. You play the movie and use stop/start buttons to control the flow. When you find the moment you want you can scroll through frame by frame, forward or reverse, to make sure you have precisely the best frame in which everything comes together.

● ON THE BUS

The images below were taken in Edinburgh on a cold day of low-angled, but bright, winter sunlight. I spotted that a gap between two buildings was allowing the sun to shine across a road onto the massive brick wall of the city library. I was photographing people as they lit up stepping from the shadow into the sun-drenched area when I noticed that as a bus passed behind me it threw its own



GX8 KEY FEATURES

20-million pixel resolution.
Large, bright and clear, tiltable electronic viewfinder.
Image stabilisation that combines in-body and in-lens compensation.
Vari-angle rear screen that allows shooting from all angles.
Excellent handling thanks to dial controls and sizeable grip.

hard-edged shadow across the road as well. As it passed by, the shape of the top deck appeared on the wall for a second or so.

I imagined a shot in which I'd captured the bus shadow as it coincided with a person walking through the sunlight zone, but it was going to be difficult to capture. The buses were passing behind me, so I couldn't see when the shadow would appear, and I certainly wouldn't have been quick enough to capture the person cleanly between the struts of the upstairs windows just by watching the scene unfold in front of me. It was all happening far too quickly and without enough warning. By the time I'd seen the picture the moment had gone.

The solution was easy though: to switch the camera to 4K Photo mode and to activate the video when I could see

someone coming and could hear a bus behind me. It only took a couple of takes to capture the moment I was looking for. Playing back the footage on the camera demonstrated on the spot that two or three frames had worked. They showed the moments where the man's face was lit by the sun shining through the bus window, while at the same time his head was comfortably composed within the frame of that window.

If I'd possessed super-human timing I could have caught one of those moments, but I would have missed the other two. It is one of things that 4K Photo has shown me – that sometimes it is the moments that happen after the moment that I would have shot that prove to be the best. And those are moments that would have passed without me noticing them or even considering their existence.

Above & below: Stepping into the light. 4K Photo Mode uses video-like shooting to record a rapid burst of high quality images. Replay the sequence frame-by-frame on the camera to choose the moment when everything comes together.

CAMERAS WITH 4K PHOTO MODE

All the pictures on this page were shot with Panasonic's new 20-million-pixel Lumix GX8 Compact System Camera, but it isn't the only model in the range that offers this feature. The Lumix GH4 also has 4K Photo mode, as does the new Lumix G7. For those who like smaller models, try the Lumix LX100 premium compact camera or the Lumix CM1 connected camera with its 1in 20-million-pixel sensor.

To find out which model suits you, visit your local retailer or look out for Panasonic Lumix events where you can try one out for free. Alternatively, visit: panasonic.co.uk/lumix4k





CREATIVE IN-CAMERA SKILLS

FOR MORE THAN A CENTURY, PHOTOGRAPHERS HAVE BEEN DABBING WITH WEIRD AND WONDERFUL TECHNIQUES IN AN ATTEMPT TO SATISFY THEIR CREATIVE CURIOSITY. NOW, IN THIS DIGITAL AGE, IT'S EASIER THAN EVER BEFORE TO INNOVATE AND OVER THE NEXT 14 PAGES, OUR *ULTIMATE GUIDE* WILL SHOW YOU HOW

Words: LEE FROST, DANIELLE ZANO & JORDAN BUTTERS

WHEN DID YOU last break out of your comfort zone and try something different? How often would you say you experiment with new ideas and techniques? The reality is that few of us do. It's so easy to become creatively lazy; get good at something and stick to it because it's familiar and we know it will result in decent images. But as the old saying goes, 'a change is as good as a rest', and that applies as much in photography as life itself. If you want to excel

you need to expand your creative horizons and stretch yourself. Digital technology makes it easy-peasy to produce technically great shots – no excuses any longer for poor focusing or dodgy exposures because your gear will as good as take care of that. But that's the beginning of the picture-taking process rather than the end. Technology takes care of the fundamentals so that you can concentrate on the important part – creativity. We're not talking about spending hours Photoshopping

your photos to death either (which may come as a relief to many of you), but getting out there with your DSLR and shooting creative images in-camera. In this day and age it seems like a big ask, but there are plenty of techniques that don't require a computer and loads of post-processing to do well. Just a little patience and imagination are enough.

To start with, things are going to get decidedly blurry, so prepare to be inspired as you turn the page...



INTENTIONAL CAMERA MOVEMENT (ICM)

ARE YOU OBSESSED WITH SHARPNESS? GOT AN OCD FOR IMAGE QUALITY? MAYBE IT'S TIME TO SHAKE THINGS UP A LITTLE

DIIGITAL TECHNOLOGY IS a wonderful thing. It makes photographers' lives so much easier, and the quality of the images we produce is higher than ever. The trouble is, digital images can be rather clinical and soulless. We're so obsessed with squeezing every last pixel of quality out of our cameras that the results are often technically perfect, but creatively dull.

A great antidote to this is to introduce blur to your images using a technique known as Intentional Camera Movement, or ICM. Some photographers have adopted ICM as their signature style, producing wonderful impressionistic works of art that look more like paintings than photographs. We're not suggesting you do it to that extent, but it's definitely worth a try.

As the name implies, ICM basically involves moving the camera on purpose while making an exposure, though there are many ways to do this in order to create certain effects. You can start moving the camera before the shutter release is pressed so that everything in the image is blurred. You can start the exposure then move the camera part-way through it, so a sharp image is overlaid by a blurred one. You can move the camera up or down, side-to-side or at random. And obviously, the slower the shutter speeds and/or the faster you move the camera, the more blur you'll get. It's basically a case of experimenting with different exposures (from 1/30sec to several seconds), degrees and directions of movement to see what happens and which effects you prefer.

In terms of equipment, any DSLR will do while lens choice is down to you – in some situations you'll need a telezoom, in others a wide-angle zoom. There's no right or wrong. If you want to control the direction of movement then consider mounting your camera on a tripod and use a pan/tilt head to move it side-to-side or up/down. When light levels are high you may also need to use a

PROJECT Creating an ICM masterpiece

1 Find yourself some woodland, ideally on a cloudy day so the light is soft and contrast is low. Bluebell woods in spring are often used for ICM as the flowers add a band of colour. Autumn colours are on their way too but any woodland in foliage will do.



3 Here's the first attempt, shot at 1/15sec and f/10. It's okay, but there isn't really enough movement so you can still make out the shape of the trees. It looks like an accident and needs to be more abstract, which requires a slower shutter speed and faster panning.



neutral density (ND) filter to lengthen the exposure. A polariser can also be used to reduce the light by up to two stops.

The good news is that pretty much anything makes for a good subject! Landscapes work well for ICM. Woodland is popular too, though gardens, flowerbeds and reed beds are also suitable. Bold, colourful subjects are ideal – vibrant architecture,

2 Woodland is suited to panning the camera vertically, so you're moving parallel to the tree trunks. Choose shutter-priority mode and a slow shutter speed. Move the camera from bottom to top and trip the shutter while moving in a single, smooth action.



4 A change of viewpoint and focal length simplifies the composition. The lens is also stopped down to f/13, which in turn lengthens the shutter speed to 1/8sec. Moving the camera faster records more blur and produces a much better abstract image.



graffiti, neon signs, cars and so on.

A variation on the technique, if your camera allows it, is to shoot an in-camera multiple exposure while moving the camera, so you get a series of overlapping images all on the same shot. Some DSLRs have this facility built in and it's well worth trying out. If not, you'll have to make do with plain old ICM though, which is still incredibly good fun!

TECHNIQUE More ways to blur your pictures



ZOOM BURST: Choose a simple, colourful subject. Compose the shot, focus the lens, stop the aperture down to get good depth-of-field and shutter speeds in the 1/30sec to 1/4sec range. Set the zoom to wide. Zoom in as you trip the shutter and keep going even when the exposure has ended to get an explosion of streaks.



IN A SPIN: Find a colourful subject, such as graffiti on a wall or a bed of vibrant blooms, stop your lens right down to minimum aperture so you get a shutter speed of 1/4sec or slower. Focus, then as you trip the shutter, spin the camera with a quick jerk of the wrist. This is what happens. Funky eh? It's a bit hit and miss, so if at first...



STREAKY BEACHSCAPES: Mount your camera on a tripod and level it with the horizon running across the middle of the frame. Stop your lens down to f/11 or f/16. You need a shutter speed of 1/2sec to one second. Use an ND filter if necessary. Pan the camera and trip the shutter. Keep panning until after the shutter closes.



PAN AND BLUR: Panning usually blurs the background but keeps the main subject sharp. Sometimes the subject can look good blurred too. Try 1/30sec down to 1/2sec, depending on how fast your subject is moving. Any moving subject will do. Only practice will separate the great shots from the ones that look like a mistake.

IMAGES: LEE FROST

POETRY IN MOTION

Once you get the technique right you can just fire away to your heart's content, trying different compositions and more or less blur, just to see what happens.

Exposure: 1/8sec at f/10 (ISO 3200)

THE ART OF FREELENSING

DID YOU KNOW THAT YOU CAN DETACH THE LENS FROM YOUR CAMERA AND STILL TAKE PICTURES? DANIEL LEZANO EXPLAINS THE ART OF FREELENSING

FREELENSING IS A technique that has seen a resurgence in recent years. This is partly due to digital technology making creative techniques easier to attempt, but is also down to the introduction of LiveView and the growth in popularity of the effect following the launch of Lensbaby's flexible lenses.

Freelensing involves removing the lens and holding it in front of the camera when taking pictures. By adjusting its angle, you can change the plane of focus and capture unusual images with very shallow depth-of-field. While this is similar in effect to what you could capture using a Lensbaby or a tilt and shift lens, the benefit of freelensing is that you don't have to fork out for any additional equipment, as you can use a lens you already

own. While in theory any lens is suitable, you'll find a fast prime is the best choice, with focal lengths of 50mm or more being the ideal optics. Zooms are more cumbersome to handle and often have smaller maximum apertures while wide-angle lenses are not recommended as it's very difficult to achieve areas of sharp focus. If you have a 50mm f/1.8 lens or similar, then you'll find it the perfect choice thanks to its light weight, compact design and wide maximum aperture.

The technique itself is relatively straightforward and simple to follow although it's very hit and miss, so expect plenty of failed attempts before you manage some success. To improve your hit rate, it's important you set up your kit before detaching the lens.

PROJECT Try your hand at freelensing



1 SET UP YOUR CAMERA FOR FREELENSING

Because the lens and camera are separated you need to manually set the focus and exposure. Switch your lens to manual focus (MF) and set it to infinity. Switch your camera to manual exposure mode, set the maximum aperture and adjust the shutter speed until the exposure scale indicates the correct exposure. You'll want a fast enough shutter speed for handheld shooting, so raise the ISO rating to give a shutter speed of at least 1/60sec. Once you're taking pictures, be sure to check the results and adjust the exposure by changing the ISO or shutter speed accordingly.



2 GET STARTED WITH FREELENSING

With the camera set up correctly, remove the lens and hold it in front of the lens mount. Shoot looking through the viewfinder or using LiveView. Slowly tilt the lens at different angles and change the distance of the lens from the camera. Capture a sequence of results, regularly checking the results – expect far more failures than successes. If you're shooting a static subject like a flower, consider mounting the camera on a tripod once you've a decent viewpoint and distance from the subject, as this will allow you to concentrate on fine adjustments of the lens's position.

IDEAS TO TRY Make the most of freelensing



PORTRAITS: Moving the focal plane away from its traditional axis changes sharpness across the frame as well as through the depth of the scene. Sharp focus can pick out one eye, yet both are the same distance from the camera. It's very powerful in portraiture.



CLOSE-UPS: Close-ups often use shallow depth-of-field very effectively and freelensing can make the effect even more pronounced. At this distance, with the lens at a wide aperture, the zone of sharpness can be dramatic and fairly easy to control.

MEADOW LARKS

The classic freelensing-style image. In and out of focus across the shot as well as front to back shifts add an extra dimension to sharpness control.

Exposure: 1/1300sec at f/1.8 (ISO100)



URBAN LOCATIONS: Experimenting with scenes takes more practice. Moving the lens enough to create focus shift across a scene further away often brings the lens mount across the image area, but this can be cropped. A dismantled lens (see right) works best.



BUY A CHEAP LENS AND TAKE IT APART!

The closer the freelens is to the camera, the better the results, so one option is to remove the mount on the lens to expose the rear element. Doing so allows you to move the lens inside the mirror chamber, making it easier to capture more pronounced effects. You do need to take great care, however, that you do not touch or damage the mirror or camera sensor.

We wouldn't suggest you take your expensive prime lens apart – instead buy a cheap, used 50mm of any lens fitting from eBay and dismantle this instead. Remember, because you're not mounting the lens on the camera, it doesn't matter what brand or fitting the lens is.



TOP TIPS Freelensing

- ✓ When shooting close-up subjects, try reversing the lens (ie having the front of the lens face the camera and the rear of the lens aimed at the subject) to give ultra close-up results.
- ✓ Practise on stationary objects indoors before attempting to head outside where you have less control of the environment.
- ✓ Be very careful to avoid dust entering the camera body as it can easily settle on the sensor. Keep the lens attached until you're ready to shoot and attach it once you're done.
- ✓ Don't be afraid to include flare as this can add to the overall appeal of the image.
- ✓ Check the focus by zooming in on the image using the camera's magnification function, indicated by a magnifying glass with + symbol.

LET'S ALL GET PRISING

TAKE A TEACHING PRISM, OR OTHER LIGHT REFRACTING MATERIAL, AND STICK IT RIGHT THERE IN FRONT OF YOUR LENS. JORDAN BUTTERS EXPLAINS HOW...

If you're the kind of photographer who strives after optical perfection, studies MFT data charts for kicks and instantly deletes even the most atmospheric and brilliant of moments if they're a fraction out of focus, then the idea of putting anything between your precision-tuned optics and your subject will seem utterly bonkers. If, however, you're the sort that loves light leaks, quirky flares, blurred reflections and weird optical effects, then prising is something that you absolutely have to try.

Prising is the act of carefully angling a glass prism, lens or object in the close foreground of your shots for artistic effect. Because of the optical effects of refraction, light entering the glass is bounced around at different angles and often splits into the different colours of the spectrum. This creates weird and wonderful flares, colour flashes, reflections and bokeh at the edges of your shots that add interest and atmosphere.

Best of all, prising is incredibly inexpensive and fantastically good fun to try. All you need is something, anything, that causes the light to refract that you can comfortably hold in the corner of your vision. I've seen it done with concave and convex lenses, mirrors, glass orbs and even cut glass tumblers. Perhaps most effective and popular is a 'teaching prism' – an elongated triangular glass pentahedron often used in science lessons. They come in various lengths and sizes, can be picked up for just a few quid online and fit nicely in your camera bag without taking up too much room.

Prising tends to work best with fast prime lenses, such as a 50mm f/1.8, simply because its compact size and light weight makes it easy for you to hold your camera in one hand and prism in the other. As with all creative techniques, there's no real right or wrong way to go about things, and no two effects will come out the same.



TRY EVERYDAY OBJECTS

You don't have to use light-refracting glass objects – you'd be surprised at the creative effects possible from using everyday household objects in the close foreground.

As the object is so far out of focus at wide apertures, it becomes instantly unrecognisable, so use your imagination. Interesting shapes, vivid colours, translucent properties, reflective, glittery or shiny objects all work really well.

We've tried it with Christmas decorations, flowers, wrapping paper, shopping bags and even bubble wrap with coloured pen scribbled on it. Why don't you try using your smartphone, if you have one? Place it close to the lens and angle it so that your subject is reflected in the phone's blank screen, or turn the screen on to introduce weird lights and colours into the frame.



1 CAMERA SETTINGS Select a wide aperture in aperture-priority mode for shallow depth-of-field and a fast enough shutter speed to be able to shoot single-handed. Set spot metering mode and single point autofocus before taking a test shot without the prism in place. Adjust exposure compensation as needed.



2 ADD THE PRISM Hold the prism, or your chosen object up in front of the lens, at the corner or side of the frame and so close that it's almost touching the lens. As you move, rotate and angle the prism you will see different colours, flares and reflections from all directions through the viewfinder.



3 ADJUST THE SETTINGS Take a test shot with the prism in-frame. Flares can trick the camera's metering system into underexposing. Exposure Compensation of between EV+0.3 and EV+0.7 will fix this or you can transfer the settings from your original test shot over into manual mode.

PRISING Ideas to try



● ADD A RAINBOW Light entering the prism is split into the different colours of the rainbow. This is refraction in action. Changing the angle between the prism and the sun alters the degree of refraction.



● REFLECT THE SCENE Light bouncing around inside the prism can be made to function as a mirror. Look for interesting shapes and features nearby to reflect into the image. Rotate the prism to see the effects change.



● ADD FLARE Angled just right, your prism can create an atmospheric flare or light leak. This shot looks like it was taken towards the sun. Watch out for underexposure if the flare fools your camera's meter.

IMAGES: JORDAN BUTTERS

PRISM SENTENCE

Flare, reflected images, some lovely soft focus effects and no pixels were harmed in making this image.

Exposure: 1/250sec at f/2 (ISO 400)



INFRARED PORTRAITS

IT'S NORMALLY RESERVED FOR LANDSCAPES, BUT INFRARED CAN ADD A CREATIVE AND SPOOKY TWIST TO YOUR PORTRAITS TOO IF YOU'RE WILLING TO BREAK OUT OF YOUR COMFORT ZONE AND EXPERIMENT

HAVE YOU DABBLED with digital infrared photography yet? If not, why not? It's great fun, it's quick and easy and best of all, the results are virtually out-of-this-world. Infrared is a part of the spectrum that's invisible to the human eye, but it can be captured using a digital camera. By far the best way to do that is to pay to get your old DSLR converted to a pukka infrared camera by having the IR blocking filter on the sensor removed and replaced by an IR transmitting filter. It costs £210-300 for the conversion, which isn't cheap, but the results are amazing. For conversion check out these two websites – www.advancedcameraservices.co.uk and www.protechrepairs.co.uk. A cheaper way is to put an infrared transmitting filter, such as a Hoya R72, on your lens so it blocks out much of the visible spectrum and admits mostly infrared light. You'll get great infrared effects if you use the latter technique but the downside is that the IR filter is visually opaque so you can't see through it and exposures are long – several seconds in broad daylight – which means subject movement is likely if you're shooting portraits. An IR converted DSLR, on the other hand, works like a normal camera so you can shoot handheld at fast shutter speeds, making it far more versatile.

Few photographers bother to use infrared for portraits, but as you can see from the images here, it's well worth a go and with a little imagination the shots you produce will look fantastic. Infrared makes humans look like spooky aliens. Skin turns a ghostly pale tone while eyes look dark and menacing – an effect you can enhance during post-production. Take the shots in woodland

PROJECT Creating an infrared masterpiece

1 Take a test shot to see how the effect looks. Foliage makes a great backdrop as it comes out white and shade will provide softer light than full sun. This image is red because the White Balance was set to AWB. Change that by adjusting White Balance manually.



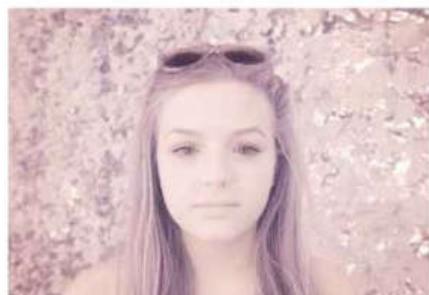
3 Once you've got the WB sorted, start shooting in Raw. Experiment with different lenses and camera angles. Get down low to include some sky, move in close with a wide-angle zoom to create distortion, ask your subject to pull scary faces. Go a little bit crazy.



or maybe in a cemetery to add to the spooky effect and move in close with a wide-angle lens so your subject's face is distorted.

Infrared focuses on a slightly different point to visible light. If you're using a wide-angle lens stopped down to an aperture of f/8 or smaller you needn't worry as the extensive depth-of-field will compensate for any focus differential. Watch your exposures though. Underexposure is quite common with infrared as you're no longer recording just visible light so you may need to dial-in as much as +2 stops of exposure compensation. Once you've taken two or three test shots you'll suss this issue out, then it's time to get creative.

2 Create a custom White Balance in your IR converted DSLR so the red colour cast is removed automatically. Check your owner's manual to find out how to do this. Take a shot of green grass then use that as the basis of the custom WB.



4 A little post production is needed to get to the finished result. Convert the Raw file to black & white using Photoshop, Lightroom or Silver Efex Pro. Tweak contrast to taste then add Diffuse Glow to a duplicate layer in PS to complete the spooky infrared look.



If you can't be bothered to try the real thing, or you really like the effect but don't have an IR camera or filter, it's possible to create fake infrared effects in Photoshop. Choose a colour portrait then in Photoshop, make a duplicate layer (Layer>Duplicate Layer) then go to Channel Mixer. Next, click on the Monochrome tab to convert the image to black & white then drag the Green channel to +200%, the Blue channel to -200%, then adjust the Red channel as required to produce a decent effect. Flatten the image (Layer>Flatten Image) then create another duplicate layer and add a diffuse glow by going to Filter>Filter Gallery>Distort>Diffuse Glow.

TECHNIQUE Shoot IR travel portraits

You don't have to limit your use of infrared just to wacky or spooky portraits – it can also be used seriously. Top pro Lee Frost often takes an infrared-modified Canon EOS 5D with him on his travels and he uses it to capture powerful portraits of the people he encounters. Environmental portraits work particularly well because you can include elements in the composition that show the infrared effect really well, such as white foliage or blue sky and fluffy white clouds. IR is also suited to harsh sunlight so you can still produce great results even if you're forced to shoot in-situ when the light's not ideal.



IMAGES: LEE FROST

INFRA PENNY, INFRA POUND

This infrared portrait looks radical but it's better to go too far and then pull back a bit, otherwise you might never reach your potential.

Exposure: 1/100sec at f/8 (ISO 400)



EXPERIMENT WITH SHALLOW FOCUS

YOUR IMAGES DON'T ALWAYS BENEFIT FROM BEING TACK SHARP FRONT-TO-BACK. SOMETIMES IN LIFE, LESS IS MORE

WHAT'S YOUR FAVOURITE aperture? If you like to get the best possible results from your lenses then chances are it's f/8 or f/11, because they're generally the f/stops that give the sharpest images. As we've hopefully proved by now, however, there's more to a photographer's life than sharpness and sometimes it's worth forsaking a bit of image quality for the sake of creativity and effect. Agreed?

Shallow focus, differential focus, minimal depth-of-field, call it what you will, but it's possible to create fantastic results when you reduce the area of sharp focus in an image to just a slither. The effect works because it's visually surprising. When we look at a photograph we normally expect to see most of it in sharp focus, so when the opposite applies and most of it is out-of-focus, the impact is great. Give it a try.

The easiest way to reduce depth-of-field is by setting your lens to its widest aperture. The greater the focal length and the smaller the f-number, the less depth-of-field you'll get, so a 70-300mm zoom at f/4 will give far less depth-of-field at the 300mm end than the 70mm end. Throw close focusing into the equation and the area of sharp focus becomes even narrower. A macro lens set to its widest aperture and focused at a few inches will reduce depth-of-field to virtually nothing, which is why you see amazing close-ups of bugs and insects captured pin-sharp against blurry backgrounds.

If you want to take this effect to the extreme you can use a specialist tilt/shift lens set to maximum aperture then adjust the tilt control the wrong way, so instead of increasing depth-of-field at the aperture set, you vastly reduce it.

Of course, unless you shoot a lot of architecture or landscapes (or you're just plain loaded) you're unlikely to have a tilt/shift lens. Luckily, there is a cheaper way to achieve a similar effect. All you need is a

PROJECT Control blur with a Lensbaby

1 Choose a subject that you can photograph from an acute angle to achieve the desired effect. Anything big, bold and detailed that you can look up to or down at works. Harbours, bridges, busy roads and cityscapes are ideal. Or maybe a giant Ferris wheel?



3 As you can see from this initial attempt, the Lensbaby has been manipulated too much and nothing of consequence in the shot is actually in sharp focus. This is an easy mistake to make, so adjust the Lensbaby carefully and take another shot.



Lensbaby. The cheapest model, the Lensbaby Spark, will set you back £60. It's just as effective as the more expensive models, but utilises a simpler design to keep the price down. You can mimic the effect in Photoshop too, but the point of this month's *Ultimate Guide* is to keep you away from the computer and behind your camera, so we're going to ignore that one!

2 Leave the aperture discs out of the Lensbaby so depth-of-field is minimal, then push the front of the Lensbaby up, down or to one side so only a narrow part of the scene you're shooting appears in sharp focus. Take a test shot to check the effect.



4 This is more like it. There's an obvious band of sharpness over on the left of the frame and this is emphasised by the out of focus areas. Once you're on the right track it's easy to repeat the effect so experiment with camera angle and subject.



Lensbabies work in a similar way to tilt/shift lenses in that you can adjust the front end to change the position of the sharp spot while throwing everything else out of focus. In other words, you can decide which bit you want to keep sharp then manipulate the lens to achieve that. It's great fun and easy – once you've tried a Lensbaby, you'll want to keep one in your camera bag at all times!

TECHNIQUE More ways to blur your pictures



LEE FROST

THE DIORAMA EFFECT Also known as 'miniature faking'. Simply using a lens wide open won't work at this distance because sharp focus will probably extend to infinity. This is where a tilt/shift or Lensbaby comes into its own. A tilt/shift lens using reverse tilt is more controllable, but a Lensbaby will work well too.



LEE FROST

USE A MACRO LENS The depth-of-field you get from a macro lens is so shallow when you shoot at maximum aperture that it can produce amazing shallow focus effects. Shoot from close range and also keep the camera at an angle to really emphasise the zones of softness and sharpness.



BENEDICT CAMPBELL

TILT PORTRAITS Produce striking portraits with a tilt/shift lens by applying reverse tilt so only the areas of your choosing come out sharply focused. The eyes are the obvious feature to keep sharp or alternatively shoot full-length portraits where only your subject's face is sharp and the rest of their body is blurred.

YEAH, LENSBABY!

The sharply focused bits stand out boldly and the effect works really well – for the fraction of the cost of a tilt/shift lens.

Exposure: 1/1250sec at f/2.5 (ISO100)



OTHER IN-CAMERA IDEAS

NOT ENOUGH IDEAS IN THE PREVIOUS 12 PAGES? CRIKEY. HERE ARE SOME MORE CREATIVE IDEAS AND SNIPPETS OF INSPIRATION FOR YOU TO TRY OUT...



SLOW SYNC FLASH

Got a flashgun to hand? Then how about experimenting with slow-sync flash, where a burst of flash is combined with a slow shutter speed? Not only does this create an interesting effect in itself – especially if you shoot in low light – but if your subject is moving you'll also get a blurred image overlaid by a sharp one, which gives the image a great sense of motion.

Set your DSLR to aperture-priority mode and select an aperture that results in a slow shutter speed. A shutter speed in the range of 1/30sec down to 1/2sec works, depending on the subject and how much blur you want. If conditions are bright you may need to stop the lens down to f/11 or f/16 to get the shutter speed right.

Most DSLRs give you the option to use 1st or 2nd curtain flash sync. This means the flash fires at the start of the exposure (1st) or the end (2nd). For static subjects it doesn't really matter which you use, but for moving subjects – or if you intend to move the camera to create movement – 2nd curtain sync is better. This way you record any motion blur before the flash freezes the image at the very end of the motion.



SOFTLY SOFTLY

Soft focus is a great effect to try. By placing a diffusing material over your lens you can add atmosphere, and it works on all kinds of subjects from close-ups and portraits to nude studies and landscapes.

There are purpose-made soft focus filters available, but all sorts of things can be used as DIY filters. The material used in stockings or tights is ideal – just stretch it over the lens and fire away. Cling film and bubble wrap can give interesting effects too. Frosted glass works brilliantly also. If you used to shoot slides, you may still have some anti-Newton glass slide mounts – the frosted half of the mount makes a fantastic soft focus filter. Another option is to smear a tiny amount of Vaseline on a clear filter or piece of clear plastic (never put it straight on your lens). By rubbing the Vaseline in different directions, you can vary the effect. Give it a go – it's great fun.

Soft focus works best on backlit subjects, especially against a dark background, as you'll see the halo effect more clearly. You can also vary the degree of diffusion in the shot by changing the aperture – the wider the aperture, the stronger the diffusion.



DON'T HANG UP THE PHONE

How about ditching your DSLR for a day and using your smartphone instead? It may sound radical, but actually, the cameras in smartphones like the Apple iPhone or Samsung Galaxy are fantastic these days. Thanks to a multitude of 'apps' that you can download, it's also possible to create amazing fine art images without ever going near a computer – just point, shoot and the phone does the rest.

There are countless apps out there to spruce up your mobile snaps – Hipstamatic, VSCO Cam, Instagram and Mextures to name but a few. Many apps allow for film emulations too, such as the excellent RNI Films app (reviewed on page 19). Once you see what your phone's capable of, you may be tempted to use it more often.

Obviously, the tiny sensor in a phone camera does put a limit on image quality, but overcoming this is half the challenge!





● GO WITH THE FLOW AND TAKE IT SLOW

In recent years, the use of 'extreme' neutral density filters like the Lee Filters Big Stopper and Hitech Prostop IRND 10 has really taken off, so if you've yet to jump on the bandwagon, there's no time like the present.

ND filters reduce the light entering your lens so a longer exposure can be used. In the case of the two mentioned above, they do it by a whopping ten stops, so the exposure has to be increased 1000x. In real money, if you're shooting at 1/30sec and you pop a ten-stop ND on your lens, you need to open the shutter for 30 seconds; 1/15sec becomes a minute; 1/8sec becomes two minutes and so on. The result of doing this is that instead of freezing time, you capture the passing of time. Drifting clouds record as delicate streaks of colour, moving water becomes as smooth as silk, swaying trees look like eerie ghosts – while static elements in the scene stand out in stark 3D. The combined effect looks stunning and allows us to capture the world in a way the human eye can never see it.

There are a few top tips that you should know for using extreme ND filters. They're too dark to see through, so compose the shot first with your camera on a tripod, focus the lens manually as AF won't work with the filter in place, and take an exposure test shot so you can work out the exposure you'll need to use for the ND filter. You can still use an ND grad filter to tone down the sky, but fit that before the ND. To time the exposure, set your DSLR to Bulb, open the shutter with a remote release, and use either the camera's own timer, a stopwatch or a wristwatch to keep track of time. The results look great converted to black & white.



LEE FROST

THE NEXT BIG THING

25 LOCATION SHOOTS IN FIVE COUNTRIES, TEN CITIES WITH 15 BANDS AND ALL IN ONE MONTH! THAT WAS THE TASK SET FOR MUSIC PHOTOGRAPHER JOHN MCMURTRIE BY CLASSIC ROCK MAGAZINE TO SHOOT THE NEXT ROCK LEGENDS

Words: CAROLINE SCHMIDT



AFTER GENE SIMMONS from the band Kiss made the controversial remark that rock was finally dead, the team from *Classic Rock* magazine set about answering his question: 'Where's the next Bob Dylan?'. Their response was a gatefold cover showcasing the world's next big rock bands - the Led Zeppelins of tomorrow - calling it *Class of 2015*. The editorial team wanted to split the article into genres of rock: blues, rocker,

garage, country and southern rockers, for example. Once they had a rough list, that's where I came in. The art editor, James Issacs, and I discussed how many bands we could fit on the cover if we only photographed the prominent members of the bands. He sketched a template and I started shooting two weeks later.

"James had wanted a similar style to gatefold covers of *Vanity Fair* shot by Annie Leibovitz, but I had to shut him down quite quickly. When Annie does her front covers,

she has a sound stage, 11 assistants and the artists go to her. We did discuss setting up a studio in London, and on the east and west coasts of America, but as all the bands were on tight touring schedules throughout the world, I had to go to them. We didn't know this until I'd photographed the first two bands in Texas and I was put on a flight to San Antonio. Had I known we weren't going to have a studio after Texas, I would have been kinder to myself and used a one-light set-up instead of four lights from the beginning."



IN ASSOCIATION WITH





Everyone had to be photographed using identical set-ups with identical camera angles so they could fit seamlessly together.

"I used a Nikon D4s for quality and the NIKKOR AF-S 24–70mm f/2.8G ED at 70mm. From the first shoot, I made detailed notes on the power of all my lights, the angle I was shooting and my focal length; 70mm was pleasant to use and as long as I kept to that, I knew I'd be consistent."

"To take the studio on the road, I bought a massive 25ftx12ft white cotton background and packed up my background support and four battery-powered Elinchrom Quadra Rangers. I had no choice but to bring everything with me wherever I went – London, New York, Paris, Stockholm, Oslo and Leicester – the biggest problem was excess baggage. I shot with a one-metre Octabox as my key light, I had a honeycomb grid for a backlight and lit the white background using two silver umbrellas. I set up a studio anywhere there was space: the Irving Plaza in New York, a record label's office, backstage at Leicester's Download Festival, even clubs and restaurants. A few times I hired an assistant through Gumtree; I'd post an advert wherever I was going and by the time I landed I'd have 100–odd responses, and I picked the most suitable. Most assistants are there to collect the money and, more often than not, it's easier to just do it myself than to explain how something has to be connected or kept still. Occasionally I'd have a writer from the magazine along for the ride too, who I often used as my packhorse, but generally I was always 'on my tod'.

"Half the time I didn't know where I was going to next. It was a case of did we get this band and where are they? James had sketched out an amazing template that outlined the shapes of where everyone would be on the cover, so it was a case of me filling in the spaces. It meant if one character changed because we couldn't get a particular band and we had to replace them, we knew it was a specific hole to fill. There were certain people we wanted and knew where they were going to go, but didn't

BIOGRAPHY



John McMurtrie is a much celebrated award-winning British music photographer based in London. Specialising in music photography for over 20 years, John has toured the world extensively with the elite of rock. He is Iron Maiden's official photographer and regularly shoots cover features for the music press around the world. In 2012, John released the best-selling *On Board Flight 666*, a coffee-table photo book that provides an exclusive insight into life touring the world with rock legends Iron Maiden. To view more of John's work, visit www.picturedesk.co.uk



know for sure that we'd get them. The relief when we did meant we were quite relaxed when it came to actually taking the pictures – the hard part was mostly over.

"Most rock stars have their own agenda for how they are going to pose, which often means swooning about and sticking their arms in the air. We wanted a sophisticated and confident cover, and there was no margin for error when it came to matching everyone to the template so I had to be quite firm with some of the artists. I often did a few 'warm up' shots, letting them do what they wanted, before dragging in a flycase and asking them to sit or to stand in a certain



Opening image: Halestorm in NY.
Above: Vintage Trouble at Stade de France supporting AC/DC.
Left: Vintage Trouble beneath the stadium; I wanted to show what bright stars they are even in a dark area.
Right: The Temperance Movement, San Antonio, Texas. A band member told me they hated posing so I shot them walking the streets with early evening sun behind them. **Far right:** Chris Turpin from Kill it Kid.

spot. Thankfully, most were really forthcoming and grateful for the exposure, which made them much easier to work with than big superbands as there's no way you could take them to different locations.

"After the cover shots, which were the most important, I had the contents of the magazine to fill. Each band had a two- to four-page feature, so I also needed to get band shots away from the studio set-up. The great thing about the Elinchrom Quadra is you can grab a light and head anywhere. For a band called Hail Storm, I took to the streets of New York City and Times Square with one light up a pole. As soon as we set up, tourists got excited



“HALF THE TIME I DIDN'T KNOW WHERE I WAS GOING TO NEXT. IT WAS A CASE OF DID WE GET THIS BAND AND WHERE ARE THEY? ”

and started shooting over my shoulder – it made for a cool atmosphere as they all applauded whenever the flash went off.

“For the other bands it was a similar situation, for instance, Black Stone Cherry were playing at the Irving Plaza, so I took them out into Central Park, shot them by a hotdog stand and down roads with a cool view of New York City behind. Then we'd go for a beer and I'd shoot their live show into the evening. For some of the bands, I just did the cover shoot and their live show, which couldn't be more different. For the band shoots, I'm creating something out of nothing: I see a location and what the ➤





“YOU NEED TO ANTICIPATE AND BE PATIENT FOR THE BEST SHOT AND IT'S ABOUT HAVING THE REFLEXES AND THE EYE TO GRAB THE OPPORTUNITIES”

band is going to look like and light it accordingly. But at a live concert I'm beholden to what the lighting guy is doing that night. It's up to me to be smart about compositions that bring the background forward, complement the band and crop out the microphones. You need to anticipate and be patient and it's about having the reflexes and the eye to grab the opportunities.

“Often I'd pick a venue to match the band, and set up a white studio in one area for a couple of musicians before utilising the rest for the band. One of my favourite locations was The Blues Kitchen in Camden, London; it's rugged and ideal for recreating a bluesy, New Orleans feel by filling it with smoke using aerosol spray cans I picked up from a party shop. The atmosphere it creates is amazing. Once I set up and lit the shot with an orange filter on one of the backlights, I had an assistant spray the smoke into the air and waft it around the room. The managers were going mental as it was an hour before the restaurant opened for business. If you get the balance right and don't 'over-smoke' the room but let it settle, you can get shafts of light shining through people's hair. We used to get the effect all the time when people smoked indoors, but now I supply it in a can.

“A challenging shoot, while we were in London, was of the best Brit rockers of the moment. It was difficult as I was working with four individuals from four bands but the composition had to look balanced.

“But it was actually the last shoot of the tour that proved the toughest. I'd just got



Top left: A portable studio set-up was used for the portraits. Clockwise from top: Ty Taylor from Vintage Trouble; Scott Holiday, guitarist from Rival Sons; Ellin Larsson from the Blues Pills; Charlie Starr from Blackberry Smoke. Right: Dan Patlansky and Aaron Keylock, shot at The Blues Kitchen, Camden.

back from overseas and the shoot in London, before rushing up to Leicester for the Download Festival. I'd been told that one of the sister magazines had a studio set up already and that I could leave my background behind. I arrive to find I had an 8ft square space that was impossible to shoot in and a tiny white background that didn't even touch the floor. It's surprising how much bounce back you get from a white background on the floor – it kills the shadows under the chin. I frantically looked for posters I could stick to the ground, white-side up, and found a white table cloth that I could gaffer tape to the wall – I was determined to make it happen, especially being so close to the end of the tour.

“Most of my work comes from regularly shooting established bands like Iron Maiden and Metallica, so although this project was exhausting and challenging in terms of the constant travelling, it was refreshing to shoot the big bands of tomorrow.”



IN THE BAG...

I've always shot Nikons and found them to be sturdy and bang-on with colour balance. The Nikon D4s is fantastic for my type of work as the quality doesn't diminish whether I'm shooting covers or posters in the studio or cranking the ISO up for live shows. Its intelligent flash system is superb, too: iTTL is foolproof. Nikon's glass is incredible and I'd never be without my NIKKOR AF-S 24-70mm f/2.8G ED, AF-S 70-200mm f/2.8G ED VR II and the AF-S 14-24mm f/2.8G ED. They cover all the necessary focal lengths, are great in low light and always pin-sharp.”







SciFi Fashion Shoot

Hasselblad H5-50D,
80mm/2.8 at f16.
2 x Broncolor Strip Lights.
1 x 6ft fluorescent tube.

Filter used:
0.9 ND ProGlass

As images go, this was one of the more complex ones. I wanted to capture this in one shot and to do so required a fluorescent light tube swirling around the model on an 11 second exposure combined with a burst of flash from my studio lights to illuminate the model correctly.

I'd determined an exposure of f16 for the flash but the fluorescent tube was too bright, so I applied a LEE 0.9 ND ProGlass filter (3 stops) for part of the exposure and then fired the flash immediately after an assistant switched off the fluorescent tube. The model held her pose still and the result hopefully speaks for itself. Once again LEE Filters were an important part of the success of this image.

Watch the video of the shoot and technique here:
www.karltaulorportfolio.com/film-video



Karl Taylor
www.karltaulor.co.uk



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Words: CAROLINE SCHMIDT / *Image:* OLEG GEKMAN





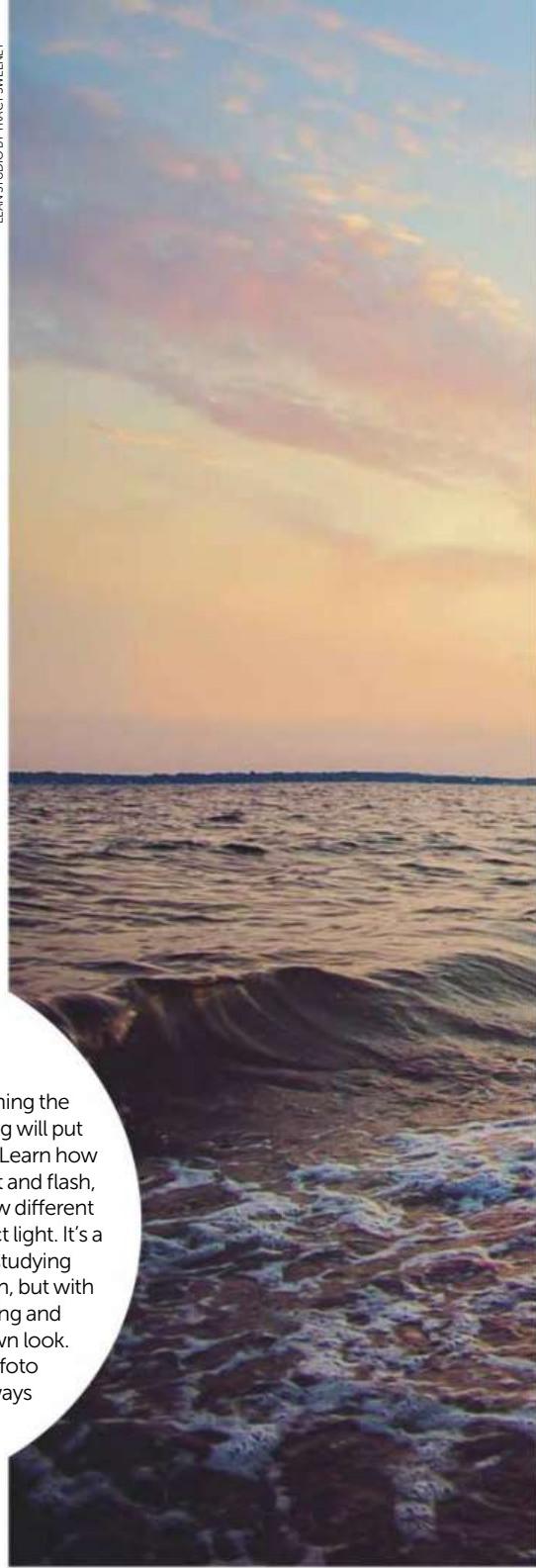
1

Become a strobist

From fill to high-speed flash, learning the ins and outs of flash and studio lighting will put a new world of portraiture at your feet. Learn how to meter a subject and control ambient and flash, understand the inverse square law, how different modifiers act and how to flag and reflect light. It's a life-long learning curve that means studying images, practising and experimentation, but with time you'll combine concept, lighting and camera technique to create your own look.

YouTube videos and blogs by Profoto and Strobist.com are fantastic ways to learn at your own pace.

OLEG SHARONOV



IN AN EFFORT to shoot like a pro, it's easy to get 'bogged' down with the details, such as what kit and camera settings they use. You might lose sight of your own style in a bid to imitate others who seem to have it pegged. Once you have the fundamentals grasped and you've practised enough to know how to get a portrait in focus, how to manage depth-of-field and instinctively assess an engaging composition, it's time to let go of the step-by-steps and break free to establish your own style of brilliant portraits.

There are a few 'guidelines' all good photographers keep in the back of their minds and make a conscious decision to either employ or ignore. These guidelines are bendable when creative and stylish portraits are the goal. There are so many

innovative photographers in the industry – not always professionals – crafting appealing styles and approaches, and while it's helpful to try their signature techniques, become your own innovator and maybe it will soon be you enjoying the success of an extensive following.

You're going to take some atrocious pictures, question if you should even bother picking up a DSLR again and probably curse us out of frustration, but that's how you learn. Out of the dozens of shots that get deleted, there will be the one that works that brings all you've learned and all you've left out together – that's when you'll start to see your own style emerge. Your portraits may not be to everyone's tastes, but as long as there's emotion, beauty and individuality they'll be successful.

2

Use depth-of-field

It's a fundamental skill but it's amazing how many photographers really don't understand the relationship between lenses, apertures and depth-of-field. It's not just the f/stop that determines the level of focus; it's also the focal length of the lens and your proximity to your subject. Wide-angles give more apparent depth-of-field at the same aperture than a 50mm, for example. Pull out a telephoto zoom, like a 70-200mm, and you'll compress the background for a much shallower depth-of-field. Knowing how different lenses frame and affect your portraits is one of the most important factors when perfecting your craft – know your tools!



KATE HOPFELLI-SMITH

3 Have fun with colour

Challenge yourself to find colour to use. Look around your home and locations for vibrant walls, imposing graffiti, even colourful doors to act as backgrounds, or search wardrobes for patterned or bold apparel. Use the colour wheel to gain an understanding of complementary and contrasting colours, but don't be afraid to mix it up. Sometimes it will work; other times it will be destined for deletion, but with every frame you'll learn what works and what doesn't for you. It's best to find a background that's in the shade, and pay attention to colours, patterns, textures and how they will work with your subject's attire. Remember, the background should always complement, not compete with your subject.

Perfect Portraits



KATE HOPPEWELL-SMITH

4 Capture seasonal details

Whatever the season, colours, light and scenes vary, giving you a variety of backdrops and set-ups to try every year. Don't miss these once-a-year windows for wonderful locations – wildflower fields, snow-covered trees and burnt autumnal leaves. Floating summer dresses or woolly hats and winter coats, there's so many variations besides the different lighting effects that you could fill a year of experimenting around the seasons.

5 Master the moment

It's the moment you're capturing, not a series of settings. A perfect portrait isn't about ticking technical boxes, it's about real emotion, connection and the beautiful. Everything mentioned up until now are tools and ideas to help you make the best of that moment and to translate your vision. Don't get bogged down by what you should do, carry a camera and press the shutter when you see a genuine emotion or opportunity for a candid. Not every moment of life is smiles and giggles, so don't shy away from the sorrow or less than glorious unmasked moments.



ALESHN ANDREI



6

Don't shoot straight

You've heard about how weekly challenges can force you out of your comfort zone and get you to shoot new ways. Task yourself with exactly that approach – take your shots in new directions.

Try different angles, shoot through foreground interest, shoot overhead or from low to the ground. Fill every session with a variety of angles, trying at least one new composition every shoot. Work on refining your choices so they become second nature and a part of your arsenal.

OLIVIER AHPOOR



7

Play with light

Ambient light is as diverse and transformable as flash, and demands as much practice. Notice how light bounces off different surfaces like metal or concrete. Study its strength and colour, and how it interacts with shadows. There are infinite possibilities for lighting, whether you want the high contrast of direct light, the soft flattering effect of diffused sunlight or a mixture of light sources,

Once you learn how to work with ambient light, you can introduce creative effects such as prisms, reflections and casting shadows for creative effect.

KATE HOPEWELL-SMITH

8 *Capture detail*

A portrait of a person should give the viewer a glimpse of who they are, this is why forging a connection with a subject before pressing that shutter is so crucial. Every frame should engage and intrigue the viewer, and the best portraits aren't necessarily your standard head and shoulder compositions. Often, focusing on the details forces the viewer to consider your subject further. Everyone has special details that make them unique: talents, dimples, interests and quirks. Challenge yourself to shoot a series of images that depict that person using just the details. It will be both revealing and challenging – you'll surprise yourself with what you pick up on.



IVAN CESAR GEVAERD



KATE HODDERICK-SMITH

10 Natural skin tones

Rule 101 for capturing most portraits: shoot for the skin. Different photographers have different tricks, but it's crucial to find yours. A portrait could be 'perfect' in every other way, but if you get the skin tone wrong there's very little you can do to fix it. This may not be a formula for success, but it's a preferred method by many pros as it can produce lovely results. Stand your subject near the edge of shade for the most natural skin colour, but shoot in Raw in case you need to tweak the colour temperature in post-production. Use spot metering to set your exposure for the skin, with a 1/3-stop of positive exposure compensation: by overexposing the skin slightly it will look brighter and smoother – but don't overdo it. Some photographers actually choose to go the opposite route and deliberately underexpose the skin in even lighting then recover it during processing, but the choice is yours. For darker skin tones, you may need to remove exposure compensation to prevent your camera from overexposing your subject.



9 Refine your post These days photographers are more cagey about their post-production process than they are about their in-camera techniques. In an online world about sharing experience, photographers often openly blog about their shoots, lighting set-ups and freely offer words of wisdom, but ask about their top-secret retouching and that's a premium. This is because post-production matters. Whether you're a purist or not, everyone can agree that good post-processing can transform average images into mind-blowing masterpieces. Learning the basics of skin retouching and contrast adjustments are a start, but finding a cohesive signature style is incredibly important. Actions can help you to explore your editing potential too – the likes of Greater Than Gatsby, Get Totally Rad and Portrait Professional have a good pick – but use them as a jump-start to finding your own combination of colours and effects.



JORDAN BUTTERS

The background of the entire page is a photograph of a long, straight asphalt road receding into the distance through a vast, flat, dry landscape. The lighting suggests either sunrise or sunset, with warm orange and yellow tones. The road is marked with white dashed lines.

The Big Interview

NEED for SPEED

THE OPEN ROAD, A RARE SUPERCAR AND A DARING PLAN. LEADING AUTOMOTIVE PHOTOGRAPHER EASTON CHANG TALKS ABOUT HIS RECENT HIGH-SPEED EXPERIENCE IN THE AUSTRALIAN OUTBACK AND HOW HE LEFT THE COMPETITION FOR DUST...

Words: JORDAN BUTTERS





PICTURE THE SCENE: one of the world's fastest, most exclusive hypercars, the brutal and unforgiving Australian outback, a 220mph high speed run with a Porsche racing driver and a daring helicopter chase across the dust. What might sound to many like a scene from a Hollywood blockbuster was just another day in the office for Australian automotive photographer Easton Chang.

Even if you're not familiar with the name, I can almost guarantee that you'll have come across Easton's work at some point. With clients such as Ford, Jaguar, Mercedes Benz and General Motors, Easton's work regularly graces magazines, newspapers and billboards in all corners the world. His photography often takes him to far-flung locations around the globe, working with large teams and six-figure production budgets, but it was a low-key PR job in his home country that really grabbed my attention recently. "I was instructed to keep the job completely under the radar," Easton tells me. "Porsche didn't want anyone getting wind of what they were doing. My brief was very open; they wanted me to photograph a Porsche 918 Spyder doing a high speed run – that's all I needed to hear to know that I wanted to do the job!"

If one Porsche looks the same as the next to you then allow me to explain – the Porsche 918 Spyder is a £600,000+, 600 horsepower supercar produced in limited numbers – only 918 rolled off the production line. The model that Easton was to be shooting was chassis number 000 – a prototype model, built purely for PR reasons. "Porsche explained to me that the run would take place on public roads and, as the Northern Territory had just reintroduced a no speed limit zone on the Stuart Highway, the Australian outback was the perfect location. It's literally in the middle of nowhere, around a two-and-a-half-hour drive from Alice Springs. The roads out there are flat and dead straight for miles, with very little traffic – it's the only place in the world where you can legally reach the speeds that they were aiming for on a public road."

Whilst reaching the incredible speeds that Easton was to experience is completely legal there, it's a task that obviously isn't without



1) "The 918 Spyder was never sold in Australia, so Porsche arranged a permit for the left-hand drive car to be driven here."

2) The money shot: Easton records an incredible 350kph on the Porsche's dial whilst shooting from the passenger seat.

3) After persuasion, Porsche agreed to take the 918 off-roading.



hazard. For a start, wildlife is abundant and, travelling at more than 220mph, you can only imagine the sort of catastrophe that could unfurl if a kangaroo or wallaby picked a poor time to cross the highway. "We took every precaution we could, but there was always going to be an element of risk," explains Easton. "The wildlife in the outback is a concern. There tends to be more activity at night, so we scouted carefully and scheduled the high-speed run for the middle of day to minimise risk. Any kind of sudden movement on behalf of the driver to avoid an animal, or an animal being struck

would be disastrous – all the skill in the world couldn't recover from that."

Easton and his team also had to take into account other road users too. While the Stuart Highway isn't a busy stretch of road, it was still open to the public. Porsche had drivers scouting the road and walkie talkies kept everyone in check. The 918 stayed put until the road was completely clear. "As well as other cars, we also have road trains to consider here in Australia," Easton tells me. "These are gigantic trucks fronted by thick steel plating that tow up to six carriages behind them. They barrel across the outback



4



5

“BEFORE I KNEW IT CRAIG HAD MASHED THE THROTTLE AND I WAS THROWN BACK INTO MY SEAT. I’M HAVING TO FIGHT AGAINST THE ACCELERATION AND G-FORCE THAT’S BEING EXERTED ON ME TO GET BACK INTO POSITION”



6

4) Shot from the side of a helicopter, Easton tracks the Porsche at speed hovering just inches above the ground.

5) Huge ‘road trains’ carrying cargo are a classic outback sight.

6) Easton plans his angle for shooting the daring 220mph run.

transporting goods and are essentially huge, unstoppable trains of death – obviously we didn’t want to meet one unexpectedly!”

Easton’s chauffeur was to be Porsche Carrera Cup driver Craig Baird. He was also working alongside a video team who recorded a 200mph run prior to Easton’s passenger ride: “I was expected to see a similar speed on my run. I climbed into the car and spoke with Craig about what I wanted to do and where my camera was going to be. I had to photograph the speed dial, so the best position for my camera was directly under Craig’s chin. However this

wasn’t practical – one bump of my camera at over 300kph (180mph) and things go wrong quickly! I wanted to play it safe – there was no trying anything fancy like motion blur as I couldn’t risk missing the shot. I chose a mid-ISO of 500 to give me a fast shutter speed without degrading image quality too much and played it safe with exposure – the result was a happy medium with the road ahead slightly overexposed and the dash slightly underexposed.”

With the all-clear it was time for Easton’s high-speed run. As Craig cruised the supercar at around 125mph to charge the

Porsche’s hybrid battery, Easton pre-focused on the dial and fine-tuned his composition. “Before I knew it Craig had mashed the throttle and I was thrown back into my seat,” says Easton. “I’m having to fight against the acceleration and g-force that’s being exerted on me to get back into position. As we reached 300kph I remembered looking out at the road and I couldn’t believe how quickly objects on ➤



1

“THE MOST IMPORTANT ASPECT FOR AERIAL WORK IS A GOOD PILOT, AND OUR GUY WAS UNBELIEVABLE. WE WERE DOING 120KPH JUST A COUPLE OF FEET FROM THE FLOOR, ALMOST CUTTING GRASS, TRACKING THE CAR PERFECTLY SMOOTHLY.”

the horizon were whizzing past us. We crept towards 350kph (217mph). I started slowly shifting my camera closer to Craig's head to get a good angle. I knew there would be a lot of shaking around, but didn't know it would be as violent as it was. I was just doing my best to hold steady and keep on shooting, making fine adjustments all the time."

The rest of the team were waiting anxiously when Craig and Easton eased back into view, unaware of what the results of this run would be. "I was shaking and swearing as I got out of the car," Easton recollects. "No-one else knew how fast we had gone. When I showed the other guys my images they couldn't believe we hit 350kph – no-one expected it to go that fast! It was incredible – the funny thing is that I didn't feel nervous at all; things that would normally scare me don't seem to when I'm in photographer mode. I'm focused entirely on what I see through that little rectangle."

As if capturing this incredible feat wasn't quite enough, Porsche also wanted Easton to record the 918 from the air. Before he knew it,



2

he was harnessed in, hanging from the side door of a helicopter, chasing the Porsche across the landscape. "Porsche wanted a classic wide vista shot, so I used my 24-70mm lens to shoot several angles from above," he explains. "Supercars tend to look their best overhead, as you can see their aerodynamic design best from that angle. The most important aspect for aerial work is a good pilot, and our guy was unbelievable. We were doing 120kph (75mph) just a couple of feet from the floor, almost cutting grass, tracking the car perfectly smoothly. The angle of the chopper was also facing away from the car in order to allow me to get a

clearer shot from the side door. The pilot was looking to his right to track the car, and match things up for me perfectly, but also looking forward because every now and then there would be a tree or signpost – he'd casually raise the chopper up then drop it back down and continue. That's just incredible."

With Porsche's brief fulfilled, Easton wanted to push things a little bit further to see if he could capture something really special for his client. "I wouldn't normally ask this of a prototype supercar, but the conditions and light were so amazing that I thought it worth a try. I asked the Porsche



3



PR agent if it was OK for Craig to kick up a little bit of red dust while performing a U-turn, just to give the images that classic outback feel. What I didn't expect was for Porsche to suggest driving the 918 down a dirt track instead - I couldn't believe my luck and got some amazing shots of the Porsche kicking up a trail of dust behind it. I radioed to Craig and asked if he could wiggle the rear wheels just a little bit to give the shots extra impact. Before I knew it he's doing full-on doughnuts, churning up huge clouds of dust. I just kept my mouth shut and shot the hell out of it - I don't think anyone is ever going to get the chance to shoot these

sorts of images of the 918 Spyder ever again."

Thankfully, Porsche trusted Easton's vision, and the results speak for themselves. The original idea was for a handful of images to accompany a press release, however Easton's work has attracted so much attention that there's now talk of a photo book. As he finishes telling me about what sounds like the most amazing day at work ever, I ask Easton what was his favourite part: "Reaching 350kph was cool to do as an experience and it was good to get the photo, but the helicopter ride was better for me as a photographer. That car in the outback, shooting from above, it was unbelievable.

1) "Then, Craig starts doing donuts. I just shot the hell out of it!"

2) The outback's straight roads were the ideal playground.

3) "Porsche wanted a classic outback vista shot from above."

4) "We were travelling at around 120kph at this moment!"

5 & 6) "The outback is my backyard and it was great to capture this to show the world. This shoot was exclusively Australia."

It's better than a big commercial shoot with a huge crew using expensive cameras and lights. It's real photography. At the end of the day I put my camera down and took in what was in front of me and what I'd done - I had a front row seat to one of the most amazing things I think I'll ever witness." To keep up to date with Easton and gain an insight into behind the scenes images, visit www.dailychang.com

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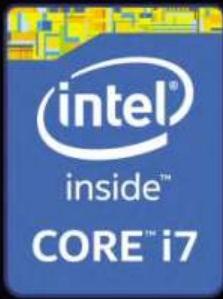
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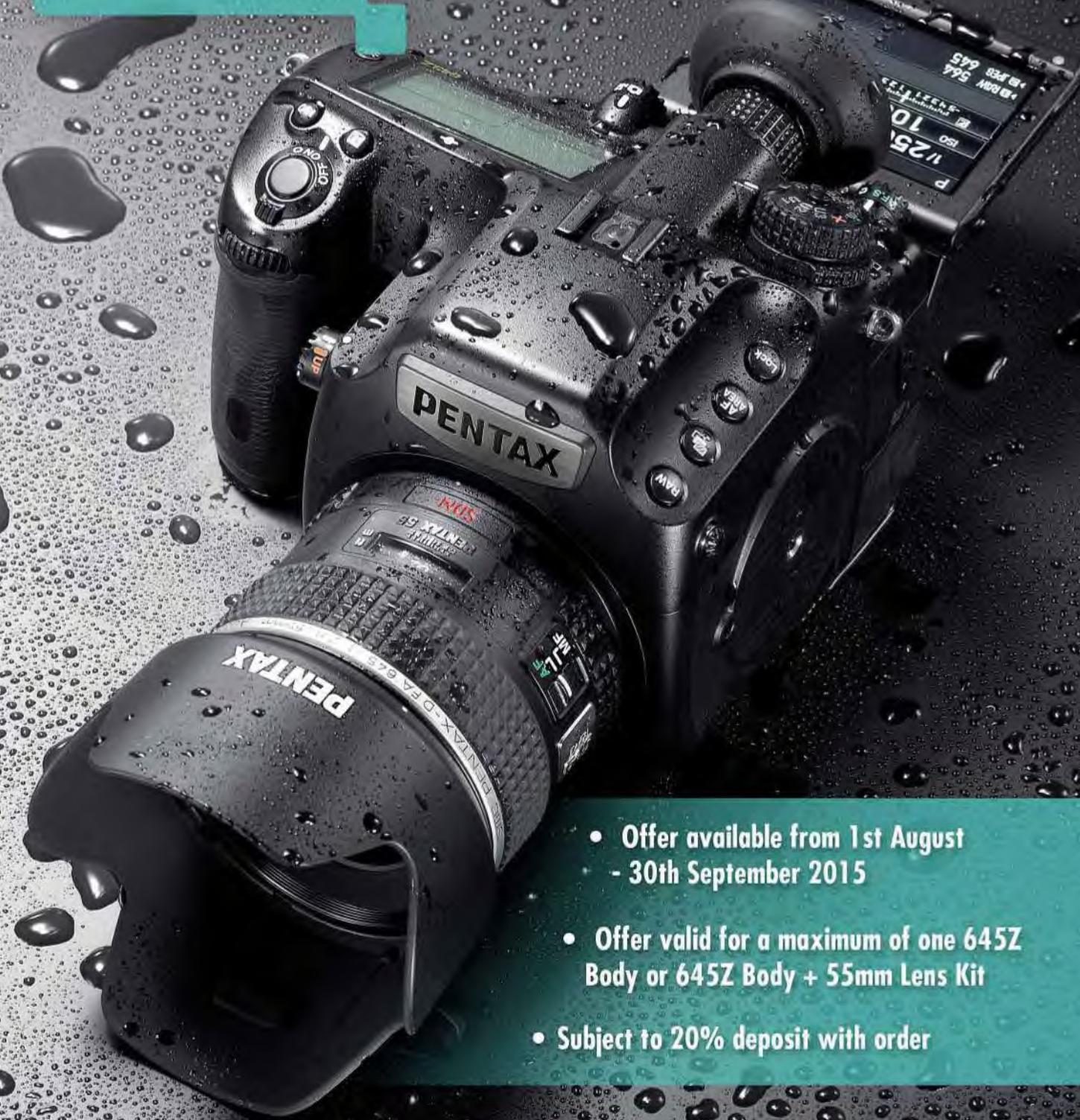
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GEAR NEWS: A look at the latest photo kit releases and announcements *Page 107*

NIKON AF-S 300MM F/4E PF ED VR: How good is Nikon's new compact prime telephoto? *Page 114*

ACCESSORY TESTS: We rate OP/TECH's latest strap and the Anvil backpack from Tamrac *Page 117*



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OUTDOOR OPTIONS FROM LOWEPRO

LEADING BAG BRAND Lowepro has released two new series of backpacks, aimed at keen outdoor photographers. First up is Whistler (1), a four-season and alpine-inspired technical backpack series available in two sizes – the (£257) 350 AW and (£286) 450 AW. Aimed at wilderness photographers carrying camera, video and functional outdoor equipment, the bag's hinged and zippered back panel offers partial or full access to photography gear, and its rigid internal structure can support attachment of skis, poles, tripods, ice axes and more. Its extra-protective build keeps gear safe from the elements, including a waterproof fabric and base, detachable all-weather cover and removable camera gear insert. The updated Photo Sport II series (2) is aimed at photographers involved in aerobic sports or activities. The (£118) Photo Sport BP 200 AW II and (£147) 300 AW II both feature lightweight, weather-resistant materials, side access to kit and a custom pull-tab to tighten and stabilise the bag's photo gear space in one swift action. The harness system, padded waistbelt and adjustable shoulder straps offer padding and comfort, while a two-litre reservoir safely stores fluids. www.lowepro.co.uk

GITZO REVAMP TRAVEL RANGE

PREMIUM TRIPOD BRAND Gitzo has updated its Traveler range of tripods and introduced a range of stylish, high-end ball heads. The Traveler tripods boast a 180° leg-folding mechanism and the legs are constructed from Gitzo's cutting-edge Carbon eXact tubes, which are stiffer than the Carbon 6X tubes used on previous models. There are three series in the range – Series 0 is the slimmest, Series 1 balances weight with height and rigidity, while Series 2 offers the ultimate stability. A Series 2 Monopod is also available. The tripods (without heads) start at £560 while the monopod is £240.

Also announced is a new range of ball heads for Gitzo's Traveler and Mountaineer tripods, with three models in the launch line-up. With prices starting at £265, the Center Ball Heads are coated with tungsten disulphide for ultimate smoothness and locking performance and offer a quick release and independent pan lock, with two models boasting friction control. The Center Ball Heads are also included in the new Traveler tripod kits, as well as in Mountaineer tripod kits. www.gitzo.co.uk



Nikon adds trio to lens range

NIKON HAS ANNOUNCED two new lenses and a revamp of one of its most popular optics. The (£670) NIKKOR AF-S 24mm f/1.8 (1) is a compact, fast-aperture wide-angle for FX and DX-format DSLRs aimed principally at travel photographers. At the other end of the scale is the AF-S 200-500mm f/5.6E ED VR super-telephoto zoom (2), costing £1,180, weighing 2.3kg and aimed at nature and action photographers. It's compatible with 1.4x and 2x extenders and features a claimed 4.5 stops of Vibration Reduction. Last up is an update of the popular 24-70mm f/2.8 zoom (3). Boasting improved optics, faster AF and better build, the NIKKOR AF-S 24-70mm f/2.8E ED VR costs £1,850. www.nikon.co.uk



THERE'S NO CATCH

BOOQ has released the (£220) Python Catch, a top-loading shoulder bag with capacity for two DSLRs, up to four lenses, a laptop plus accessories. Adjustable dividers securely hold your camera kit while the interior flap offers transparent pockets to keep stored accessories visible. A zippered rear pocket safely holds a 15in laptop. Frequent flyers will appreciate the bag's luggage trolley compatibility and an adjustable padded strap for comfortable carrying. The exterior fabric is weatherproof and a rain cover with reflective elements provides protection and visibility in poor conditions. Exterior storage includes a top zipper pocket, two side pockets and a small zippered front pocket. www.booq.co.uk



MANFROTTO'S 290

Manfrotto's popular 290 range of tripods and monopods has seen a major update. The 290 Xtra comes in aluminium or carbon-fibre and sports four leg-angle positions, while the aluminium-only 290 Dual features the innovative 90° centre column mechanism. Prices start at £100 for the 290 Xtra and £130 for the 290 Dual. The updated 290 monopod boasts rubber leg-warmers and an angled wrist strap and costs £50. Also announced is the revamped (£80) 804 three-way head, which features a more compact, lightweight Adapto body with retractable levers and rubber handles. www.manfrotto.co.uk



BUDGET SUPERZOOM

TAMRON HAS RELEASED the 18-200mm f/3.5-6.3 Di II VC zoom, an update of one of its best-selling models. Available initially in Canon and Nikon mounts (a Sony fitting will follow), the Tamron boasts moisture resistance and Vibration Compensation stabilisation (except on the Sony version), close focusing to 49cm and 16 elements in 14 groups. Designed for APS-C DSLRs, it gives an effective focal length range of around 28-310mm lens and costs only £170. www.tamron.co.uk



SAMYANG XEEN

IF HIGH DEFINITION VIDEO is your thing, then you may want to check out Samyang's XEEN lens series. Boasting a very fast T1.5 aperture, the 24mm, 35mm and 85mm lenses cost £1,600 each and are available in Canon, Nikon, Sony E and Micro Four-Thirds fittings, with three further lenses to follow next year. Samyang claims the XEEN lenses offer outstanding resolving power that maximise high definition video, while multi-nano-coatings minimise flare and ghosting. www.xeenglobal.com



CANON EOS 5DS R

Boasting the highest resolution of any DSLR to date, Canon's latest launch has raised the bar when it comes to image quality. But is there more to life than megapixels?

Test: LEE FROST

SPECIFICATIONS

Guide Price (body only): £3,200
Image sensor: Full-frame (24x36mm)
Resolution: 50.6-megapixels
Maximum image resolution: 8688x5792 pixels
AF points: 61 including 41 f/4 cross-type, five dual cross-type at f/2.8 and one cross-type at f/8
ISO range: 100-6400 (expandable to 50-12800)
Shutter speeds: 1/8000sec-30 seconds & Bulb
Continuous frame rate: 5fps
Built-in flash: No
Monitor: 3.2in Clear View II TFT (1,040,000Kdots)
Storage: Dual slot Compact Flash Type I, SD, SDHC, SDXC AND FLUSSD. UHS-1 supported
Size: 152x116.4x76.4mm
Weight: 845g (with battery and card)

EVERY NOW AND then, a DSLR is launched that gets everyone talking. Canon did it years ago with the EOS 5D as it was the world's first affordable and reasonably compact full-frame DSLR. Nikon had the forums buzzing when the D800 and D800E appeared, boasting amazing 36-megapixel sensors. Now it's Canon's turn again to set tongues wagging with the 50.6-megapixel EOS 5DS. Never before has a 35mm-type DSLR offered such high resolution. On paper it's a game-changer, taking image quality to a level that has never been seen before in a 24x36mm sensor.

There are two versions of the EOS 5DS – the 5DS and the 5DS R tested here. Both cameras are exactly the same bar one feature – the 5DS R has a low-pass cancelling filter on the sensor. The low-pass filter is there to prevent moiré patterns in your images, which can occur in areas where there are fine repeated patterns, such as the weave in textiles. The low pass filter hides moiré effects by slightly softening the image. By removing it, or cancelling it as the EOS 5DS R does, you get sharper images, but there's an increased risk of moiré patterns, which, when they



FLAGSHIP MODEL: Externally, only that distinctive red R badge separates the EOS 5DS and EOS 5DS R.

appear, are very difficult to get rid of. In theory, for most subjects moiré shouldn't be an issue, so for just £200 extra you get the 5DS R and even better image sharpness than the 5DS offers (which retails at £3,000).

In the flesh the EOS 5DS looks just like an EOS 5D Mk III and in practice it handles like one too, so if you already own that camera, the EOS 5DS immediately feels comfortable and familiar. It has the same weatherproof magnesium alloy body (though with a strengthened baseplate and tripod mount so you can clamp it tight to the tripod head to reduce vibrations); it takes the same battery; it has the same shutter speed range, exposure modes and 61-point AF system. The menus and controls are also virtually identical.

The main difference between the EOS 5D Mk III (which is still available) and the EOS 5DS is the leap in resolution, from 22.4-megapixels to 50.6-megapixels – more than double. The EOS 5DS also has dual DIGIC 6 processors to allow a decent shooting and burst rate despite the increased resolution (up to 510 Large JPEGs or 14 Raw files at 5fps with a UDMA CF card installed), whereas the EOS 5D Mk III has one DIGIC 5 processor (managing 6fps).

CLOSEST RIVALS

● **Nikon D810:** The successor to the superb Nikon D800 and D800E, this is Nikon's best DSLR to date. It offers a full-frame 36.3-megapixel sensor with no low-pass filter.

● **Canon EOS 5D Mk III:** It's a few years old now, but it can still hold its own. The 22.3-megapixel sensor produces superb results and the massive ISO range (expandable to 102400) makes it a brilliant camera for low-light photography.

● **Sony Alpha A7R Mk II:** Boasts the world's first back-illuminated 42.4-megapixel full-frame sensor (with no low-pass filter for increased image sharpness), super-fast 399 point AF, five-axis IS and 4K video.

The metering system of the EOS 5D Mk III is fantastic, but the 5DS goes a step further with its 150,000 pixel, 252-zone RGB+IR metering sensor, plus you can shoot Raw at reduced resolutions of 28- and 12.4-megapixels.

A clever new feature is the option to set a shutter delay when using mirror lock-up, so instead of having to press the shutter release twice – once to lift and lock the mirror and a second to trip the shutter – you press the shutter release once, the mirror lifts and locks, then after the chosen delay period the exposure is made. A cam controls mirror movement and reduces the recoil when you trip the shutter. This slows down the shutter movement, which sounds and feels odd to begin with – but it does make it quieter in use.

In use, the EOS 5DS handles just like a EOS 5D Mk III. It's quite large and feels substantial ➤



ULTIMATE DETAIL (LEFT): The level you can zoom in blew me away – tiny objects at a distance can be viewed in detail. **NO MOIRÉ (RIGHT):** The EOS 5DS R doesn't feature a optical low pass filter. Images are sharper, but at the risk of moiré.

Exposure:1/1300sec at f/8 (ISO 400)



in the hand, but it's not over-heavy and it's very well balanced, whether you're using a compact prime lens such as a featherweight 50mm or a big, heavy telezoom. The control layout is logical and the controls themselves are both a good size and accessible. The rear screen is big, bright and super-sharp and so is the Intelligent Viewfinder II, which shows 100% of the image area. There's an electronic level on the rear screen, which is also visible in the viewfinder so you can check the camera is level as you shoot.

Like all high-end DSLRs, the EOS 5DS has the usual selection of exposure modes – aperture-priority, shutter-priority, program, manual and Bulb, plus a Scene Intelligent Auto mode. Metering patterns are Evaluative, centre-weighted, Partial and Spot. There are Picture Styles that users of this camera are never likely to use, although the in-camera HDR and multiple exposure modes do have their occasional creative uses.

The AF system is fantastic for a camera designed for general use. It offers six AF Area Selection modes from single to 61-point, plus you can customise the focusing to suit your needs using five pages of options in the AF menu section! LiveView is excellent and highly recommended for critical focusing – you can magnify the subject 6x or 16x.

Of course, what you really want to know is does 50.6-mega pixels make a difference? Well, I'm pleased to say the answer is a big fat yes! Image quality is stunning. Shoot in Raw, blow-up the images to 100% on your computer screen and you'll be amazed at the detail and sharpness. Images are crisp, punchy and the colours vibrant. Shoot at a wide aperture and the sharp areas look even sharper because the contrast between them and the out-of-focus areas is so great. I've never seen better from a DSLR before and

ISO COMPARISON: The EOS 5DS R controls noise well, up to a point. A reduced ISO range with useable image quality is more useable than a vast range of unusable ISO values.



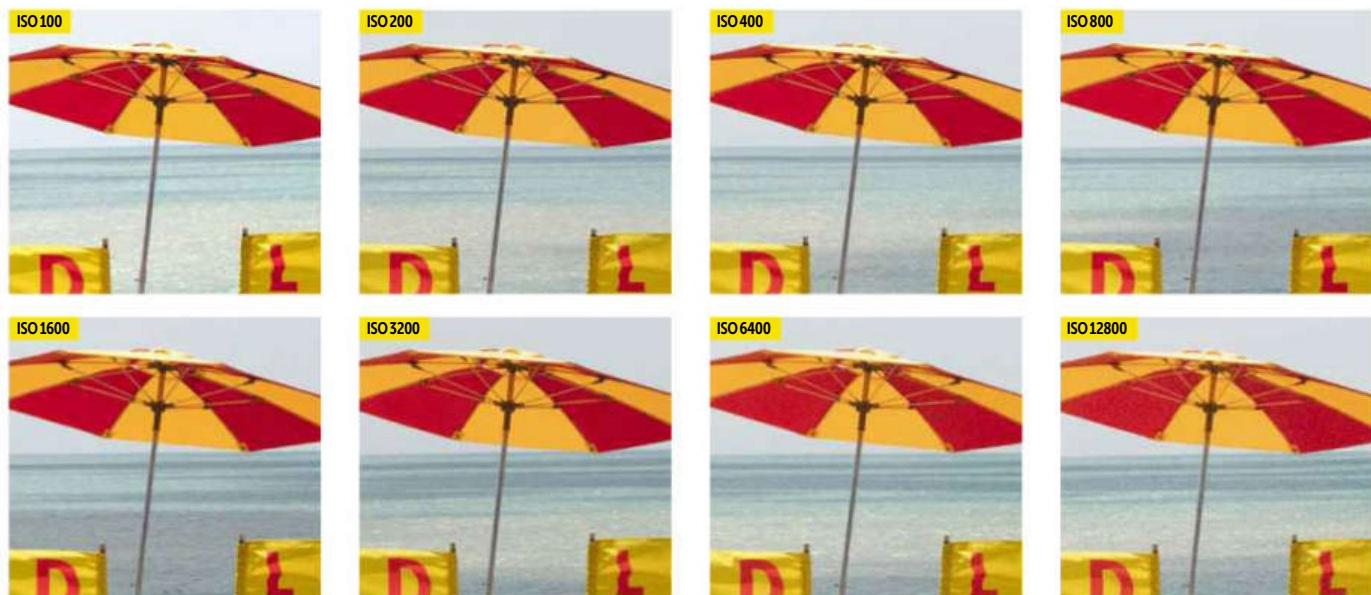
IN DETAIL (RIGHT): With good technique comes incredible detail, but any shake is emphasised. **FAMILIAR LAYOUT (BELOW):** The EOS 5DS R is almost identical in layout to the EOS 5D Mk III.

“**OF COURSE, WHAT YOU REALLY WANT TO KNOW IS DO THOSE 50.6-MEGAPIXELS MAKE A DIFFERENCE? WELL, I'M PLEASED TO SAY THE ANSWER IS A BIG FAT YES! IMAGE QUALITY IS STUNNING,**”

having tested the Pentax 645Z medium-format digital camera, I'd say the EOS 5DS isn't far behind it, despite costing less than half the price. The standard output size of files from the EOS 5DS is almost 75x50cm, which is double the size of files from the EOS 5D Mk III. If you like to print your images big, this is a massive leap forward in quality.

Of course, there are implications to cramming so many pixels onto a sensor measuring only 24x36mm. Those pixels are smaller for a start, so there's a greater risk of increased noise and reduced dynamic range. Thankfully, noise is well controlled and the

dynamic range is excellent at up to ISO 3200, matching or beating both the EOS 5D Mk III and the Nikon D810. The ISO range of the EOS 5DS has been capped to help deal with noise – which gets worse as ISO increases. The native ISO range is only 100–6400 (expandable to 50–12800) whereas with the EOS 5D Mk III it's 100–25600 (expandable to 50–102400). In most situations, ISO 6400 is more than enough, and having tested the EOS 5DS at all ISO settings, I'd be happy to use it at any ISO including 12800 when needs must. But the EOS 5D Mk III gives better results at those extreme ISOs (12800+).





Exposure: 1/100sec at f/8 (ISO 100)

Higher resolution also means bigger files. Raw files range in size from around 50-80Mb (on the EOS 5D Mk III they're under 30Mb), so you get half or less images per memory card. Process those Raw files and the saved 16-bit TIFFs top 300Mb each, compared to 120Mb for EOS 5D Mk III TIFFs. You'll need a computer with both fast processors and plenty of RAM to handle files. I use a Mac Pro with dual six-core 2.4Mhz processors and 24Gb of RAM, but if you've only got a single processor and 4Gb RAM you might need to update your computer!

The two factors that are going to determine whether you get the most out of the EOS 5DS are the lenses you put on it and how carefully you use it. Canon recommend using their own L-series lenses launched in the last four years. I have the 16-35mm f/4 IS, 24-70mm f/4 IS and 70-300mm f/4-5.6 IS and all are capable of handling the resolution of the camera. Prime lenses from the likes of

Zeiss will also allow you get the very best out of that 50.6-megapixel sensor.

In terms of how you use it, the crucial thing to remember is that ANY error that could reduce image sharpness will stand out like a sore thumb, so you need to focus critically and make sure the camera is rock solid when the shutter is tripped. If you use it on a tripod, make sure it's clamped down tight, fire the shutter with a remote release and use the mirror lock-up. If you're handholding you must adopt a stable stance and use a shutter speed fast enough to combat any camera shake. This camera is so sharp that the tiniest amount of movement will be visible when you blow up the images. It's totally unforgiving and user-error is perhaps its main limitation. Get everything right, though, and the results will blow your mind. The EOS 5DS is a game-changer and has set a new standard that other manufacturers can only hope to match.

THE EOS 5DS OR EOS 5DS R?

Is it worth spending £200 more to get the R with its low-pass cancelling filter? Personally, I don't think it is. The images produced by the 5DS R are a little sharper than the EOS 5DS, but the EOS 5DS files are fantastically sharp in themselves, and if you feel it's necessary you can sharpen them to match the quality of the EOS 5DS R, whereas the EOS 5DS R files can't be sharpened so easily. With the EOS 5DS R, you also have the increased problem of moiré patterns, and though it shouldn't be a problem for general photography, because the resolution of the camera is so high, some users of the 5DS R are finding they get moiré patterns on any shot where fine repeated patterns are captured. I even heard of a wildlife photographer complaining he got moiré patterns on bird feathers in some images.

CANON EOS 5D MK III



CANON EOS 5DS R



IT'S ALL IN THE DETAILS: The same viewpoint shot on two different Canons and zoomed in to 100%. The difference in resolution is astounding.

VERDICT

I liked the EOS 5DS so much that I bought one. Not the EOS 5DS R tested here, but the EOS 5DS (see panel, above). The image quality alone was enough to justify the purchase and I haven't regretted my decision for a second. It's a joy to use and results are stunning. I've never seen such detailed images from a DSLR. Use it with great care and good glass and you'll be amazed by the results. For now, it's the world's best DSLR.



Handling 19/20

Ease of use 19/20

Features 18/20

Performance 20/20

Value 19/20

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NIKON MODEL ONE

The Nikon Model One, with 'MIOJ' (Made in Occupied Japan) engraved on the baseplate, was the very first Nikon camera. However, it was only in production from March 1948 to August 1949; it had no flash sync and came with either a 50mm f/3.5 or f/2 Nikkor lens in a collapsible mount. The decision to use a 24 x 32 format turned out to be a mistake as it made their camera incompatible with automated Kodak slide-copying equipment. Only a very few Nikon Model Ones made their way to the USA although some were sold to Occupation troops via the 'PX' shops. According to leading expert Robert Rotoloni, the probable number of Nikon Model One cameras which were sold to the public is approximately 450. In August 1949 the Nikon Model one was replaced by a second model that corrected the format, known as the Nikon M.



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NIKON AF-S 300MM F/4E PF ED VR LENS

Nikon's new Phase Fresnel telephoto lens has wildlife and sports shooters talking, but is it any good? We put it to the test to see what all the fuss is about

Test: JORDAN BUTTERS

SPECIFICATIONS

Guide price:	£1,640
Street Price:	£1,640
Lens construction:	16 elements in ten groups
Premium optics:	One ED (Extra-low dispersion) and one Fresnel element
Number of diaphragm blades:	Nine (rounded)
Minimum aperture:	f/32
Maximum magnification:	0.24x
Filter size:	77mm
Dimensions:	89x147.5mm
Weight:	755g
Supplied accessories:	Lens caps, lens hood, case
Website:	www.nikon.co.uk

WHEN IT COMES to Nikon's newest 300mm lens, forget the mantra that bigger is better. The NIKKOR AF-S 300mm f/4E PF ED VR is the smallest and lightest 300mm prime autofocus lens on the market today, by a long shot. Weighing in at just 755g and measuring under 15cm long, it's roughly the same size as Nikon's AF-S 24-70mm f/2.8G, but 145g lighter! When compared to the alternatives, the new lens is half the weight and around 7cm shorter than the old Nikon 300mm f/4D and a third of the weight and half the length of the 300mm f/2.8G – that's a big difference.

This huge reduction in its bulk is down to the unfamiliar letters that are littered throughout the lens's full title. Nikon has utilised a Phase Fresnel lens element, much like the kind used to focus light in lighthouses. Typically, several lens elements work in harmony to reduce chromatic aberration, however a Fresnel element eliminates the need for this, thus keeping the overall size and weight of the lens down. This optical design is very similar to that of Canon's DO range of optics in this regard. There's also fluorine coating on the front element to repel dirt and moisture, and the lens is weather-sealed. The VR system is very good, offering an impressive 4.5 stops of shake control – useful at this focal length.

In hand, the lens feels impossibly compact – this is the first time that I've been able to comfortably fit a 300mm f/4 lens in my camera bag whilst still attached to my D800. I took the lens on a recent job overseas and was able to fit it in my carry-on backpack alongside two bodies, a fast 70-200mm and 24mm and 35mm primes and other paraphernalia. I can even hang it around my neck all day without pre-booking a chiropractor's appointment!

The lens is perfectly matched to a full-frame body such as the D750 or D800, and the weight feels just right. This is the first



300mm lens that I can comfortably prop up with just two fingers underneath – one-handed shooting is entirely possible too! Autofocus is fast and accurate, with the lens only hunting occasionally in tricky lighting or low-contrast situations. There's full manual focus override too, so it only takes a quick twiddle of the focus ring to get it back on track. When mounted to a smaller APS-C body, the 300mm f/4E offers an equivalent 450mm reach, but that's when its compact size and weight start to work against it. Handholding at 450mm becomes tricky with the lighter body and, as there's no tripod collar available, it can be challenging to obtain sharp shots when approaching the reciprocal shutter speed rule. Having said that – it's a fantastic reach to have from something so small and light.

Image quality can't be faulted. Even wide open the AF-S 300mm f/4E PF is pin-sharp from corner to corner with no distortion. The bokeh looks incredible too, with backgrounds falling away to blur almost instantly. Fresnel lens elements tend to struggle when pointed directly at a strong light source, and this lens is no different – rings of flare can be seen, which would be very difficult to remove in post processing, although Nikon claims this can be done using a 'PF Flare Control' feature in its Capture NX-D software.



And then we come to the price – the AF-S 300mm f/4E PF ED VR weighs in at a pretty reasonable £1,640. This may seem like a large chunk of money, but considering that this is a high quality professional telephoto prime with a fast fixed aperture and VR, I don't think that's too bad, certainly compared to the £4,000 you'll pay for the huge AF-S 300mm f/2.8G II ED VR.

VERDICT

A lightweight and very compact 300mm f/4 prime for a snip over £1,600. There's little to knock it for – Nikon may just have found the magic formula with this one.



Build quality	★★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★
Overall	★★★★★



IN ACTION: The NIKKOR AF-S 300mm f/4E PF ED VR had no problem tracking fast action. When mated to an APS-C body, the 450mm reach and fast maximum aperture make it the perfect compact lens for shooting motor sport or wildlife.



ABBREVIATION ALLEVIATION

Confused by Nikon's lens abbreviations? Here's what all those letters actually mean...

- **E:** Electromagnetic diaphragm – There's no mechanical diaphragm control, which results in more consistent exposures, especially when shooting at high burst rates.
- **PF:** Phase Fresnel – A lens element, originally designed for use in lighthouses. The single PF element reduces chromatic aberration, doing the job of several typical lens elements.
- **ED:** Extra-low Dispersion – A special lens element that further helps to reduce chromatic aberration and colour fringing.
- **VR:** Vibration Reduction – Reduces blur by actively compensating for camera movement.



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Tamrac Anvil 23

Rugged backpack / Lightweight design / Flight-friendly / Easy to configure

Test: JORDAN BUTTERS

Price: £260

Contact: www.tamrac.co.uk

WHEN TAMRAC FILED for bankruptcy last year, it looked like we would lose one of the most popular camera bag brands. Thankfully, Utah-based Gura Gear stepped in and took over – the first step in the process was clearing out the old range of bags and creating a new line-up.

The Tamrac Anvil is the first backpack in the new range. Available in three standard sizes for use with pro DSLRs and two slim sizes for smaller outfits, it aims to offer large capacity, light weight, comfort and protection. My review sample is the Anvil 23 – the mid-sized standard model.

This is more than a rebranding exercise too – the Anvil is a noticeable 30% lighter than the old Expedition model. The Anvil's interior is spacious and configurable – there's enough room for two pro DSLR bodies and an ample selection of glass and accessories. The foam dividers offer protection without being bulky and the bag also accepts a 15in laptop in its front compartment, with two further butterfly compartments for smaller items.

The Anvil 23 is flight-friendly too – I've taken mine on four trips abroad so far and each time has been hassle-free, even when using budget airlines notorious for meagre cabin baggage allowances.

It's the attention to detail that makes the Anvil stand out. The bag is 2x PU coated for weather protection, and the included rain cover is fully seam-sealed too. Tamrac has used quality



OP/TECH Utility Sling-Duo

Neoprene strap / Uni-Loop mounting system / Quick release

Test: JORDAN BUTTERS

Price: £37

Contact: www.intro2020.co.uk

STANDARD CAMERA STRAPS are usually uncomfortable and flaunt your chosen allegiance to everyone. American brand OP/TECH is my usual strap of choice – their neoprene straps are durable, comfy and stealthy, so my curiosity peaked when I heard of a dual sling-style strap for carrying two DSLRs at the same time.

The OP/TECH Utility Sling Duo offers the same neoprene neck strap and quick detach system as the single strap. Rather than utilise the camera's tripod mount, which can prevent you from fitting a tripod plate, it attaches to your camera's traditional shoulder lugs using a Uni-Loop connector, which is supposed to make it easier to attach the strap. I found this true on Nikons and Fuijis, however Canons have smaller shoulder lugs which make fitting the Uni-Loop connector much more fiddly.

The sling loops through just one shoulder lug, as opposed to both. I find this disconcerting and I'm not sure if a single lug is designed to hold all your kit's weight, but OP/TECH state that the sling is up to the task. You can use both lugs if you wish, however this makes things very awkward as the quick-release clips get in the way of the viewfinder and LCD screen. The sling does allow you to quickly remove one of your two bodies by simply unclipping one strap – a useful feature if you need to lighten the load.

VERDICT

On the surface the Anvil looks like many other bags, but once you take into account the quality of the components and materials used, and the comfort offered by a bag of this size, it starts to really stand out.

Build quality



Features



Performance



Value



Overall



VERDICT

Good build quality and finish as you'd expect from OP/TECH but the design doesn't sit well with me. I'm not happy with hanging a heavy body and glass from a single shoulder lug and clip.

Overall



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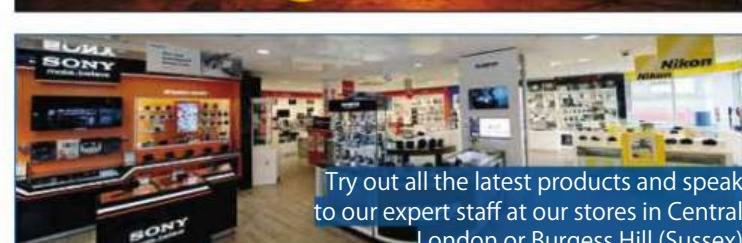
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Name and full postal address of your bank or building society

To: The Manager

Bank/building society

Address

Postcode:

Name(s) of account holder(s)

Bank/building society account number

Branch sort code

Service user number

Reference (Office use only)

For the Royal Photographic Society of Great Britain official use only - this is not part of the instruction to your bank or building society.

I would like to pay by direct debit (tick as appropriate) Annually Monthly

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY

Please pay The Royal Photographic Society of Great Britain Direct Debits from the account detailed in this Instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with The Royal Photographic Society of Great Britain and, if so, details will be passed electronically to my bank/building society.

Signature(s)

Date

Banks and building societies may not accept Direct Debit Instructions for some types of account. This Guarantee should be detached and retained by the payer.

THE DIRECT DEBIT GUARANTEE

- This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits.
- If there are any changes to the amount, date or frequency of your Direct Debit The Royal Photographic Society of Great Britain will notify you ten working days in advance of your account being debited or as otherwise agreed. If you request The Royal Photographic Society of Great Britain to collect a payment, confirmation of the amount and date will be given to you at the time of the request.
- If an error is made in the payment of your Direct Debit, by The Royal Photographic Society of Great Britain or your bank or building society, you are entitled to a full and immediate refund of the amount paid from your bank or building society - if you receive a refund you are not entitled to, you must pay it back when The Royal Photographic Society of Great Britain asks you to.
- You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

THE RPS
ROYAL
PHOTOGRAPHIC
SOCIETY



PHILIP VOLKERS © RPS Philip Volkers

DISCOVER MEMBERSHIP BENEFITS

#1 Regional & Chapter Meetings

Participate in meetings and events close to home

#2 Enjoy Our Monthly Journal

The Society's Journal is packed with news, reviews, diary of events and some of the best photography around

#3 Achieve a Society Distinction

Proudly display the coveted letters after your name and gain recognition from other organisations and employers

#4 Exhibit Your Work

Take the opportunity to exhibit your work in international touring exhibitions and online competitions

#5 Join a Special Interest Group

Belong to any of our 14 Special Interest Groups

#6 Promote Your Portfolio

Your images can be viewed by an international audience when you upload your work to our website

#7 Affiliate Yourself

Exclusive use of our Society coat of arms on your website

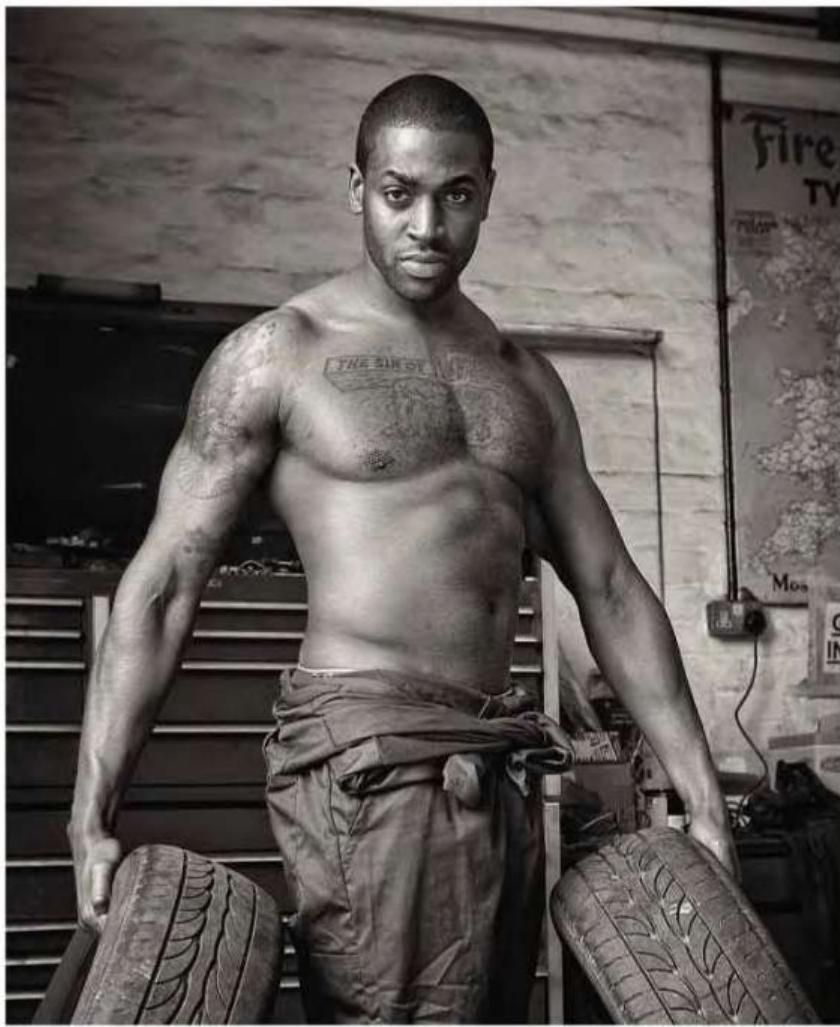
#8 Discounts on Society Activities

25% discount on selected workshops[†], savings on Society events and competitions, discounts on photography products from our Corporate Patrons and associated companies

Find out more at www.rps.org

[†] Up to £25





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KOOD UV Broadband Multicoated Filters – Broadband range is 450nm – 650nm.
Extraordinarily slim, under 2mm, double threaded to accept other screw on items.
Ideal for avoiding vignette on all lenses that are Zoom to wide angle.
Available in 40.5, 49, 52, 55, 58, 62, 67, 72, 82 and 86mm

Optical Glass Filters (no colouration)

ND8 – 3 stops – optical glass

46mm	67mm
49mm	72mm
52mm	77mm
55mm	82mm
58mm	86mm
62mm	

Close Up Sets

46mm +1+2+4	+10
49mm +1+2+4	+10
52mm +1+2+4	+10
55mm +1+2+4	+10
58mm +1+2+4	+10
62mm +1+2+4	+10
67mm +1+2+4	+10
72mm +1+2+4	+10
72mm +1+2+4	+10
77mm +1+2+4	+10
82mm +1+2+4	

4mm slim ring UV

37mm	58mm
39mm	62mm
40.5mm	67mm
46mm	72mm
49mm	77mm
52mm	82mm
55mm	86mm

Circular Polarisers

37mm	58mm
39mm	62mm
40.5mm	67mm
46mm	72mm
49mm	77mm
52mm	82mm
55mm	86mm

Underwater Filters Blue water for water with Coral

UK OPTICAL RESIN MADE IN UK

Blue Water 100mmx100mm
Blue Water 104mm Disc
Blue Water 125mmx125mm
Blue Water 27mm
Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm
Blue Water 77mm

For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 72mm
Green Water 77mm

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| TRADE AND IMPORTERS CAN PAY BY



FILTERS MADE ON A MERCURY BED MADE IN JAPAN

24mm	46mm
25mm	48mm
27mm	49mm
28mm	52mm
30mm	55mm
30.5mm	58mm
34mm	62mm
35.5mm	67mm
37mm	72mm
37.5mm	77mm
39mm	82mm
40.5mm	86mm
43mm	

4mm slim ring UV

Skylight 18 37mm
Skylight 18 40.5mm
Skylight 18 43mm
Skylight 18 46mm
Skylight 18 48mm
Skylight 18 49mm
Skylight 18 52mm
Skylight 18 55mm
Skylight 18 58mm
Skylight 18 62mm
Skylight 18 67mm
Skylight 18 72mm
Skylight 18 77mm
Skylight 18 82mm

OPTICAL FILTER GROUND GLASS

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 72mm
Skylight 77mm
Skylight 82mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm
ND4 82mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm
ND8 82mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS
ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm
ND 400 87mm

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm
Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 39mm
Polariser Circular 43mm
Polariser Circular 46mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm

KOOD FILTER SPECIALISTS AND MANUFACTURERS

Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Starburst 6X 77mm
Starburst 8X 37mm
Starburst 8X 49mm
Starburst 8X 52mm
Starburst 8X 55mm
Starburst 8X 58mm
Starburst 8X 62mm
Starburst 8X 67mm
Starburst 8X 72mm
Starburst 8X 77mm
Starburst 8X 82mm

Starburst 8X 87mm
Starburst 8X 92mm
Starburst 8X 97mm
Starburst 8X 102mm
Starburst 8X 107mm

Starburst 8X 107mm
Starburst 8X 112mm
Starburst 8X 117mm
Starburst 8X 122mm
Starburst 8X 127mm

Starburst 8X 127mm
Starburst 8X 132mm
Starburst 8X 137mm
Starburst 8X 142mm
Starburst 8X 147mm

Starburst 8X 147mm
Starburst 8X 152mm
Starburst 8X 157mm
Starburst 8X 162mm
Starburst 8X 167mm

Starburst 8X 167mm
Starburst 8X 172mm
Starburst 8X 177mm
Starburst 8X 182mm
Starburst 8X 187mm

Starburst 8X 187mm

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KOOD



HIGH DEFINITION GRADIENTS FOR HIGH PIXEL COUNT SLR CAMERAS

A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



Adapter Rings Only Fit Kood Holder

A Filter Holder Set
Adapter Rings Only Fit Kood Holder
A Filter Holder Cap
A Filter Holder Hood
A Adapter Ring 37mm
A Adapter Ring 38.1mm
A Adapter Ring 40.5mm
A Adapter Ring 46mm
A Adapter Ring 49mm
A Adapter Ring 52mm
A Adapter Ring 55mm
A Adapter Ring 58mm
A Adapter Ring 62mm

GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Gradient
Light Green Graduated
Dark Green Graduated
light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4
Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
Star x 6
Star x 6 with centre spot
Star x 8
Diffraction 2x
Diffraction 36x
Diffraction 4x
Diffraction Star 4
Diffraction Star 8
Diffraction Square
Diffraction Halo

CLOSE UP'S

Close Up 1
Close Up 2
Close Up 4
Split Field

MULTI IMAGE AND SPEED

Multi Image 3
Multi Image 5
Multi Image 7
Speed

COLOURS

20 x Polyester colour set
Yellow
Orange
Green
Red
Sepia
Sky

CONVERSION

20 x Wratten polyesters set
80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLW



DOUBLE EXPOSURE AND MASKS

A Double Exposure
A Double Mask 1
A Double Mask 2
A PSF



DIFFUSERS AND FOGS

A light Diffuser
A Strong Diffuser
A Fog 1
A Fog 2



NETS

Net Blue
Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White



SPOTS

Oval Spot Blue
Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
Wide Spot White



P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS



P Size Holder Kood Adaptor Filter Rings + Cokin Holders

P Adapter Ring 38.1mm
P Adapter Ring 49mm
P Adapter Ring 52mm
P Adapter Ring 55mm
P Adapter Ring 58mm
P Adapter Ring 62mm
P Adapter Ring 67mm
P Adapter Ring 72mm
P Adapter Ring 77mm
P Adapter Ring 82mm

GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated



- 1) KOOD uses small untoughend, thick Pilkington Optical Glass Mold's to produce the highest possible optically flat resin Filters without curvature to ensure infinity focus
- 2) Casting system eliminates all bleach so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in between card, in wallets which allow no movement or dust
- 5) KOOD Manufactures its own filters from casting to packing

DOUBLE EXPOSURE

Double Exposure Solar Eclipse Filter

SPOTS

Blue Clear Spot
Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot



Z 100 MM FILTERS GRADIENTS 100 X 125MM

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated



NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4



DIFFUSERS AND FOGS

Diffuser Light
Diffuser Strong
Fog 1
Fog 2

COLOURS

Yellow

Orange

Red

Green

Sepia

Sky



CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB



Spot Clear
Spot Oval
Spot White

CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

K O O D

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

Tel: 01727 823812 Fax: 01727 823336

E-mail: info@koodinternational.com / koodinternational@gmail.com

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KOOD

PHOTOGRAPHIC ACCESSORIES

Back Caps

Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus m 4/3
Pentax K
Yashica/Contax
Fuji X
Leica R
Leica M
Leica L39
Samsung NX

Body Caps

Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus M4/3
Pentax K
Contax/Yashica

Adapters

Camera - Lens Adapters
Can AF - FD
Can AF - M42
Can AF - Nikon
Can FD - M42
Oly M4/3 - CAF
Oly M4/3 - Can AF (With aperture ring)
Oly M4/3 - Nikon
Oly M4/3 - Nikon (With aperture ring)
Oly M43 - Leica M
Sony/Min AF - MD
Sony/Min AF - M42
Minolta MD - M42
Nikon - M42
Pentax K - M42
Sony NEX - Can AF
Sony NEX - Son/Min AF
Sony NEX - Nikon AI
Sony NEX - Nik AI and G
Sony NEX - PK
Sony NEX - Leica M
Sony NEX - Can AF with aperture ring
Yash/Cap - M42

C Mounts

Canon AF
Canon FD
M42
Nikon
Olympus OM
C Mount Oly 4/3
C Mount - Oly Micro 4/3
Pentax K
T2 Thread
Sony NEX
Can AF

T2 Adapters

Can AF
Can FD
Konica
Nikon
Olympus OM
Olympus AF
Olympus 4/3
Oly Micro 4/3
Praktica B
Sony/Min AF
Minolta MD
Pentax K
Yashica Contax
Yashica contax AF

Series 7

37mm
40mm
49mm
52mm
55mm
58mm
62mm
67mm



Reversing Rings

Can AF 52mm
Can AF 58mm
Can FD 52mm
Can FD 55mm
Yash/Cont 52mm
M42 49mm
M42 52mm
M42 55mm
M42 58mm
Min MD 49mm
Min MD 52mm
Min MD 58mm
Sony/Min AF55
Nikon 52mm
Nikon 58mm
Praktica B 49mm
Pentax K 49mm
Pentax K 52mm
Pentax K 55mm
Pentax K 58mm

Camera Viewing accessories

Screen Hoods
Canon 50D
Canon 350D
Canon 450D
Nikon D70
Nikon D80
Nikon D300
Full shield magnifying Screen Hoods
Canon 50/7D/500D
Canon 550D/Nikon 500D
Canon 60D/600D

Eye Cups

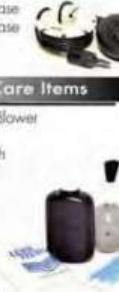
Canon 550D type
Nikon D300 type
Chinon
Fujica
Nikon F type
Praktica
Prism Right Angle Viewer

Shutter Release Items

10" Metal Cable Release
18" Metal Cable release
24" Metal Cable release
36" Metal Cable release
10" Vinyl Cable release
18" Vinyl Cable Release
20" Vinyl Cable release
36" Vinyl Cable release
20' Air release

Camera Care Items

Medium Hurricane Blower
Large Blower Brush
Medium Blower Brush
Small Blower brush
Lipstick Lens Brush
Lens Tissues
Small Micro Fibre
(lens cloth)
Large Micro Fibre
(lens cloth)
Lens Cleaning Solution
4 Piece Cleaning set
7 Piece Cleaning Set
(in White Snap Box)
2 x Silica Gel
4 x Silica Gel
3 x Digital Screen Protect
(Squeegee and cleaning)
Contact Cleaning Pen
Red Eye Pen



Camera Sling Strap

Concealed Wire tripod
Bush attach strap
Double concealed wire strap
Wrist strap bush fitting

Comfort Straps

Bocking, reverse quick release
Catches Makes hand strap
Black
Royal Blue
For Canon
For Nikon
For Minolta
For Minolta
For Pentax
For Olympus



30mm-38mm Wide Straps

Plain Black, embossed
For Canon, embossed
For Nikon, embossed
For Minolta, embossed
For Olympus, embossed
For Pentax, embossed
Hand Grip with Camera Platform
Narrow black strap 25mm



Loop Fitting Strap

Metallic Neck Strap
Metallic Wrist Strap

Rain Covers

Basic Rain Cover
Large
Medium
Summer
Winter



Dark Room

16"x17" Changing Bag
27"x29" Changing Bag#
3"x45" Changing Bag
10 piece Film Dev Kit
14 Piece film and print Dev Kit
Dark Room Apron
Straight Tank Thermometer
45mm Dial thermometer
2 X5/ Steel film Clips
3 x Bamboo Print longs
Print/film squeegees
Univ Dev Tank 2 x Spirals
35mm Dev Tank
Spare Univ Spiral
3 x 7"x10" Dev Trays
3 x 12"x10" Dev Trays
3 x 12"x16" Dev Trays
3 x 16"x20" Dev Trays
3 x 16"x20" Dev Trays



Graduated Beakers with Handle

500cc
100cc
2000cc

Graduated H/Duty Measures

50cc
100cc
250cc
300cc
650cc
1000cc

Safelights free standing Or wall fixing

Yellow
Green
Orange
Red

Flash Accessories

Inverted cone attachment
give soft daylight result for

Canon 420EX
Canon 580EX
Canon 380EX
Nikon SB 600
Nikon SB 900

Diffusers

Canon380EX
Canon 420EX
Canon 430EX
Canon 540EX
Canon 550EX
Canon 580EX
Canon 600ES

Nikon SB600
Nikon SB800
Nikon SB900

For v Pop up Flash

Soft Flash Elasticated Cover

Flash Brackets

Straight Flash Bracket
Angle Flash Bracket

Pro Bracket 1

Pro Bracket 2

Pro Bracket 3

Pro Bracket 5

Hot Shoe Co axial

Hot shoe with lead

Flash Slave Unit

Flash Slave Unit with Sucker

Flash Slave Nikon iTTL



Flash Leads Pc Pc

0.5m Straight
1m Straight
3m Straight
3m Straight
5m Straight
10m Straight
3m Coiled
5m Coiled



Flash Leads PC - two pin AC

0.5m straight
1m straight
2m straight
3m straight
5m straight

Film Items

Film Cement
100 x super 8 splicing tape
Super 8 Tape Splicer
35mm Plastic reloadable
Cassettes



Film Cassette Opener

Bulk Film Loader

Attaché Case 5 x 50 dmag

Attaché Case up to 600 slides

APS Film Case

Daylight Slide Viewer

3 x Mag. Slide Viewer

2 X Mag. Slide Viewer

Auto Slide Viewer

5"x4" Slide Sorter

6"x10" Slide Sorter

Box of 6 Acrylic Slide panels

Twin 50 Din Mag

Twin 50 CS Mag

Hanimax Rondel Mag

Hanimax Straight

Kodak Carousel c/w lid

Filter Accessories/Rings

2x Filter Wrench 48 - 58mm

2x Filter Wrench 62 - 77mm

Folding Fit. Pouch 4 x - 80mm

Folding Fit. Pouch 4 x - 67mm

Folding Fit. Pouch 9 x - 80mm

Folding Fit. Pouch 9 x - 67mm

Filter Rings with Ret also can be used as distance rings - black

25.5mm

27mm

28mm

30.5mm

34mm

35.5mm

37mm

37.5mm

40.5mm

43mm

46mm

48mm

49mm

52mm

55mm

58mm

62mm

67mm

72mm

77mm

Filter Ring rotating c/w retainer

45mm

52mm

55mm

58mm

62mm

67mm

72mm

77mm

White Balance Snap Caps

52mm

55mm

58mm

62mm

67mm

72mm

77mm

82mm

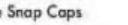
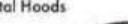


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March 21st, 28th. April 11th, May 9th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent

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April 8th, 9th, 10th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

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Gorillas & African Safari Experience, Port Lympne

£149

March 22nd, May 3, 10, 31st; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, Deer.

Birds of Prey Workshop, Bedford

£99

April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jresses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£139

July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly Englands longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside encloses with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts.

£99

April 22, 23rd; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Serval, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets

£185

June 5, 7, 11, 21st; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock

£99

June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

£89

June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jresses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland.

£139

June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.

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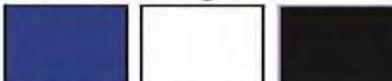


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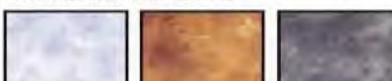
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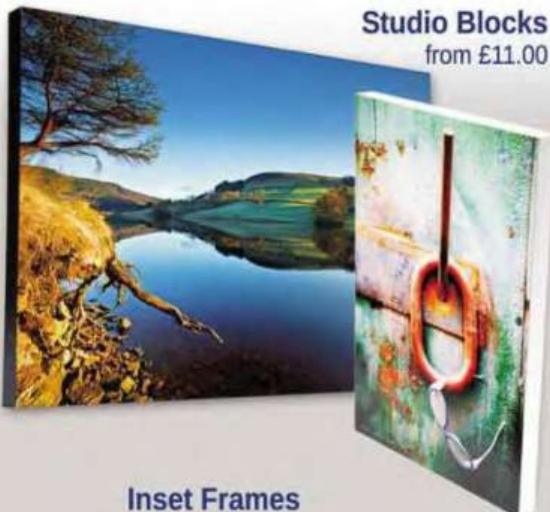
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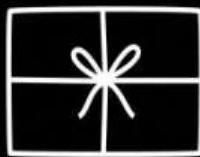
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HAVING YOUR OWN photography studio is something many hobbyists consider as they become more experienced and dedicated photographers, but the cost and space requirements have always been inhibitive. Studio specialists Lastolite, renowned for their excellent range of products catering for enthusiasts and professionals, also have a number of products aimed at those looking to create professional-quality results on a budget. In this month's competition, you've the chance to set yourself up with a couple of their most popular products, with a prize bundle worth over £500 up for grabs.

The first part of the prize is made up of a Lastolite Lumen8 flash kit. The Lumen8 F400 head is a powerful and reliable flash head boasting a 400W flash, 100W modelling light and audible recharge tone. Along with the head, the kit includes an 18.5cm reflector dish, light stand, 80cm brolly, sync lead and carry case. This kit has everything you need to get started with portrait or still-life photography and is fast and easy to set up

and dismantle, making it a great choice for photographers on the go.

Lastolite's magnetic background support enables photographers to quickly and easily attach any collapsible backgrounds with a steel rim to a lighting stand. Our prize includes a stand along with the magnetic support, all in a handy carry case. Of course, the bundle wouldn't be complete without a background, which is why the generous folk at Lastolite have also thrown in a 1.2x1.5m Summer Foliage/City lights background from the highly popular Out of Focus series. These collapsible backgrounds are double-sided and attach easily to the magnetic support, allowing photographers to produce creative images in an instant, whether in the studio or on location.

To have the chance of winning one, all you need to do is answer our simple question before the closing date of 20 October 2015. Please note that this competition is only open to readers living in the UK.

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